

2:10~~2~~ - 2:30. cut. shall we be going?

cut after 3:44 - 3:52.

Now put in Sophie's scene next T/O

Back to 2:30 - 2:50. Archway.

cut Dr running away 2:50 - 2:58.

cut. 4:14. 5:15. Barbstage.

cut. beginning of sc 10. 6:29 - 31.

cut end of sc 10 8:00 - 8:40

cut. 9:44, - 9:55.

cut 10:46 - 52 (come in on ~~the~~ RM x to Morgana)

cut from 11:42 - 11:53. (Dr/Dheat in corridor)

cut from 13:29 (it's gone) - end of scene.

cut end of lose 28. 14-12 - 14-18.

cut end of sc 16 - 26 → 16:36 (it's a sacrifice I'm prepared to make)

cut from 17:56 → 18:52

come in again in Circus ring. then 'at last'.

cut from 19:07 → 19:10 end on 'he may be a great success'

cut from 19:30 → 19:32 lose 'beh-neas'

cut from 19:47 → 20:06 in on. "If we take you to the well..."

cut from 21:40 → 21:46 arrival at store entrance

cut from 22:18 → 22:27.

10:22:34 → 23 - 31 after Benboys death.

thus Chell, Chom arrival + Death as scenes together

Then see over for order of scenes.

end 2nd Well scene at 25:00.

cut at 2:20 ~~NA~~

cut 3/44. Conductor at bus stop for Ep4
26:35 - 26:56.

$$\begin{array}{r} 29 \quad 49 \\ \quad 55 \\ \hline 5.16 \\ \hline 24.33 \\ \hline \end{array}$$

1822

EPISODE (2)

[illegible]

EP 3

1	20	20	24.	18.	16 . 38
2	10	30	35	37	17 . 15
(3)	25	55	36	5.	17 . 20
4	5.	1 00	37	1 14	18 . 34
5.	35	1 35	38	40	19 . 14
6	20	1 55	39	50	20 . 04
7	56	2 51	40	7	20 . 44
8	26	3 17	41	10	20 . 54
9	32	3 49	42	50	21 . 44
10	1' 15"	5 04	43	16	21 . 30
11.	46	5 50	(44)	6	21 . 36
12	15	6 05	45.	17	21 . 53
13	47	6 52	46	5.	21 . 58
14	1' 07"	7 59	47.	1, 00	22 . 58
15.	12	8 11	opening	46	23 . 44
16	1' 20"	9 31	closing,	1, 12	24 . 56
17.	4	9 35			
18	47	10 22			
(19)	1 58	12 20			
20	1 26	13 46			
21	5.	13 51			
22	7.	13 58			
23.	9	14 07			
24	9	14 16			
25	33	14 49			
26	8	14 57			
(27)	4	15 01			
28	13	15 14			
(29)	15	15 29			
30	1 27	15 56			
31	6	16 02			
32(44)	15.	16 17			
33	18	16 25			

ED4

16.54

REPERCE

35"

35

34

22

17.16

1

30

1 14

35

12

17.28

2

6

1 20

36

22

17.50

3

27

1 47

37

22

18.12

4

13

2 00

38

15

18.27

5

25

2 25

39

17

18.44

6

18

2 43

40

20

19.04

7

52

3 35

41

33

19.37

8

27

4 02

42

18

19.55

9

1 05

5 07

43

11

20.06

10

25

5 32

44

25

20.31

11

47

6 29

45

22

20.53

12

15

6 44

46

23

21.16

13

27

7 11

47

25

21.41

14

5

7 16

48

15

21.56

15

1 00

8 22

49

25

22.21

16

1 05

9 27

50

10

22.31

17

1 11

9 38

51

10

22.41

18

20

9 58

52

37

23.18

19

8

10 06

opening titles 46

24.04

20

8

10 14

closing titles 1.12

25.16

21

30

10 44

22

10

10 54

23

30

11 24

24

25

26

27

28

29

30

31

32

33

47

12 11

13 48

14 16

14 51

16 24

16 41

13

16 54

DR WHO 7J

EPISODE 1 - SCENES

10.00.46.09 CIRCUS RING
01.32.00 TARDIS (FLYING)
01.49.02 CIRCUS EXTERIOR ~~LANDING BASE~~
02.17.02 TARDIS (FLYING)
04.19.12 PLANET SURFACE A3
04.48.06 PLANET SURFACE (HEARSE, KITES) A4
05.33.00 PLANET SURFACE A3
06.30.05- 05.53.21 PLANET SURFACE (TARDIS, FRUIT STALL ETC) A3
07.07.10 PLANET SURFACE (LAKE AREA) A3
07.56.08 PLANET SURFACE (KITES, HEARSE) A3
08.10.02 PLANET SURFACE A3
08.20.08 PLANET SURFACE (FRUIT STALL) A3
08.53.15 PLANET SURFACE (KITES) A3
09.10.12 PLANET SURFACE (COACH EXTERIOR) A4
09.27.13 PLANET SURFACE (FRUIT STALL) A3
11.42.19 PLANET SURFACE (COACH EXTERIOR) A4
12.05.06 PLANET SURFACE (HEARSE) A4
12.29.23 PLANET SURFACE (MOTORBIKE)
12.35.19 PLANET SURFACE (CAMPSITE) A3
13.32.20 CIRCUS EXTERIOR A3
13.50.15 PLANET SURFACE (CAMPSITE) A3
15.47.02 CIRCUS EXTERIOR A3 ~~LANDING BASE~~
15.56.16 PLANET SURFACE (HEARSE, KITES) A4
16.10.19 PLANET SURFACE (COACH EXTERIOR) A4
16.16.10 PLANET SURFACE (FRUIT STALL) A3
16.51.00 PLANET SURFACE (COACH EXTERIOR) A4
17.18.17 COACH INTERIOR
17.40.22 HEARSE
17.48.16 COACH INTERIOR A4
18.36.04 CIRCUS ENTRANCE
19.21.06 PLANET SURFACE (COACH EXTERIOR) A4
20.41.18 PLANET SURFACE (CIRCUS EXTERIOR) ~~ANN~~ A1
20.54.14 PLANET SURFACE (FRUIT STALL) A3
21.22.13 CIRCUS ENTRANCE
21.48.15 PLANET SURFACE (CIRCUS EXTERIOR) A1
22.01.09 CIRCUS RING
22.04.19 PLANET SURFACE (CIRCUS EXTERIOR) A1
22.14.00 CIRCUS RING
22.36.17 PLANET SURFACE (CIRCUS EXTERIOR) A1
22.48.01 CIRCUS RING
22.52.18 CIRCUS ENTRANCE A1
23.03.06 CIRCUS RING
23.08.19 CIRCUS ENTRANCE A1
23.12.12 MUSIC

06 37 20. San. A3 (low)

① 2.15. Go to ^{THC} bus conductor (from little girl's eyes)

2.15 - 2.17 cut.

come back to little girl eyes, fade

then back to Captain Lee experienced

cut from 2.50. ~~The bus~~ after he powers that be

cut to 3 ^{NB} 41. The crystal ball.

then back to ring. 2.51 'The mines of Cataki'

cut to Ace and deadbeat at 3.49

next cut at 5.23 → 5.30.

In at 5.30 Ace/Deadbeat.

continue scene at 06.51. (Now a continuous scene)

cut 07.35 - 07.37 (she comes straight in now)

at 7.50. back to Mags recovering plus escape

10.6. 17 onwards to (06.40 ^{4m} → 06.45)

back to Dr/Mags to 07.50

on to Ch clown/Marg/Ringmaster.

over the story repeat Dads cut to Doctor

From 09.32 ~~to~~ 35 replace him w ball + eye

(3secs of dialogue) (New dialogue to cover from Doctor)

From 09.48 through to Ancient Curing no break

cut altogether 09.51 - 010.05 Ace/Deadbeat

slam + Mags after Ancient ends sc.23.

cut 12.06 - 12.24 Dr in ring

come in on How many people have you destroyed

end scene 12.48

back in at 13.03 You are in our time etc

at 13.49 go to Ace/Dead/Mags meeting.

sc 24/25/26

Then to 14.05 Ancient Curing eggs

cut after disappearing egg -

cut cracking egg at end - (15.00 - 15.07)

26'44.

2'10"

24 34"

+ 5"

RING

BUS C.

24'39"

RING - START with eye fading

BALL

RING

DEAD BEAT / ACE

RING. (cap killed)

ACE ATTACKED (2 scenes)

RING (Doc escapes)

RING 3

[go to 999]

DOC / MAGG

MAGG escapes

Doc (eye, ball, into old circus)

Magg / Peggy / claws

Rig 'All this time - ~~End~~ ^{Nowait sequence}

Magg / Ace / Deadbeat

Egg

Arrive at robot + next scene

Rape

3 scene depart

Cable / Fire etc.

3 scene arrive at circus

Cap wakes up

to sword scene

CUTS

215 - 217

337 - 41

523 - 30

640 - 5

736 - 8

9.47 - 10.02

1206 - 24

1248 - 1304

840 - 45

1420 - 48

1627 - 31

1723

1757 - 1801

1841 - 51

2126 - 39

2207 - 10

2443 - 54

2259 - 2304

2436 - 39

2

4

7

5

2

15

2

18

22

1.17

4

4

4

4

4

4

10

13

11

1

1.59"

3

2.02

5

3

2.10

+

2.15. BUS C.

250 BAN.

3.20

1500 - 7

Speed up candle sequence

2442 extend collapse

- 2

- 7

- 5

+ 17

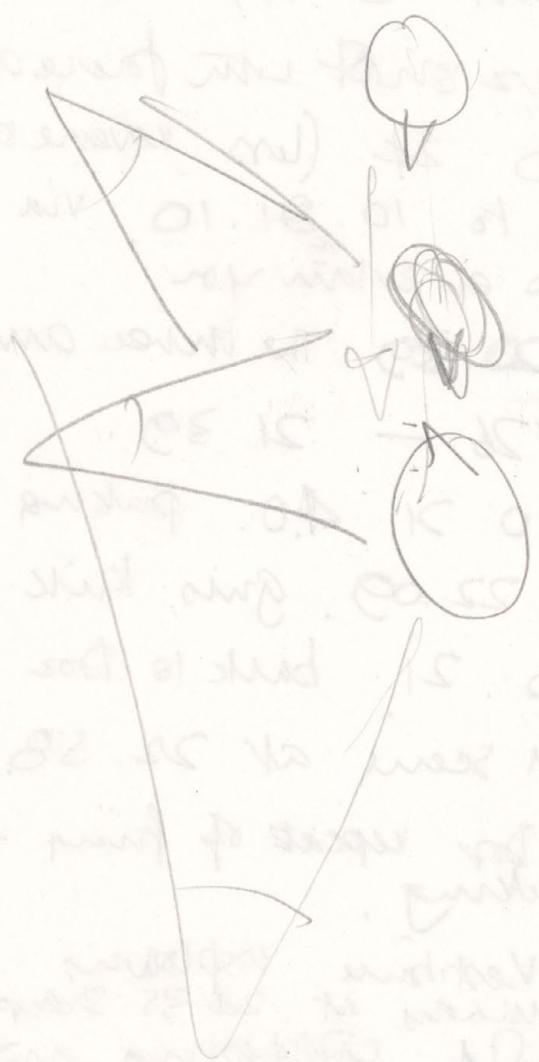
- ② Then (13.49) arrive at Robot-join to
 sc 28 Clowns arrive
 leave -
 then crown
 Clowns advance + Clown dialogue
 at end of sc 30 cut at 16. 27. after Machine
 sc 32 in at 17. 26.
 Magic in crown in at 17. 57. → 18. 01
 cut 18-41 → 18-51. ^{rain on} Umbrella
 cut reverse shot with face of metal
 ∴ from 20 24. (less reverse shot of metal)
 continue on to 10. 21. 10. via 3 gods shot)
 → to entertain you
 then. 10 20. 30 the three arrive at Wren + Captain
 cut 21 26 — 21 30.
 then to 10 21. 40. picking hairs
 then to 22. 09. girls kick meditation
 then 22. 21. back to Dor in Circus
 cut Wren seen at 22. 58.
 back to Dor repeat of firing + a bit of house
 cracking.
 back to Vestibule exploding 10. 23. 12 + exterior
 cut Stauslands at 24. 35. Sharp off dialogue
 sc 52. hold collapsing model to collapse
 in to dialogue → 24. 53
 (43 → 53 cut)

(24. 30 ?)

BEET DARNARY (MAY 1940)
 ARTHUR WATSON
 JOHN ROWE - (DAVIES)

Ep 3 - 24 30

Ep 4 24, 23



- ✓ Morgans + Agnes den.
- ✓ Mrs. Clon comes at Workshop
- ✓ Miss Ann + Barbara in workshop.
- ✓ Steve Chamberlain seen & first scene.
- ✓ Captain Mears (in in good time...)
- ✓ John Chamberlain seen 2nd scene. 24. 27.

Cliffhanger 47.

123

— 36.

~~44~~

2.10

—

2.30

✓

~~24~~ (20)

2.50

—

58

✓

8.

3.14

—

52.

✓

~~8~~

~~42~~

414

—

5.14

✓

1.00

8.00

629

—

40

✓

40

9.14

—

55.

✓

11.

10.46

—

52

✓

6.

11.42

—

53

✓

~~3.05~~

13.30

—

42

✓

11.

14.12

—

18

✓

12.

~~15.45~~

—

1636

✓

7.

16.06

—

✓

30.

17.56

—

1829

✓

23.

19.07

—

10

✓

~~3~~

30

3.

✓

2

19.47

—

20.06

✓

19.

21.40

—

46.

~~89~~

22.18

—

27.

6

more Louis scenes together.

25.00

—

10

✓

✓

10

26.20

—

26

26.35

—

56

(21?) ep 4?

5.19.

20

8

8

1.00

2

40

11

6

11

2.46

49

3.35

49.

25.

6

21

5.16

29' 49

5' 16

24' 33

10:00:46. into reprise.

4/16. CC walks to exit
poss put in whilst RM/Morg
speak to gods.

Edited Spools.

Episode 1	71X	H122083	28'10"
-----------	-----	---------	--------

	72X	H114427	24'23
--	-----	---------	-------

Episode 2.	71X	H134642	23'05"
------------	-----	---------	--------

	72X	H109837	24'20"
--	-----	---------	--------

Episode 3	71X	H133802	29'49
-----------	-----	---------	-------

Episode 4	71X	H128702	26'44
-----------	-----	---------	-------

"DOCTOR WHO" - "THE GREATEST SHOW IN THE GALAXY"

SPOOL NUMBERS

TITLES (H117815)

OPENINGS 08:19:32

PARTS

centre screen 1 08:22:36
2 08:22:56
3 08:23:16
4 08:23:36

lower screen 1 08:23:57
2 08:24:18
3 08:24:39
4 08:25:00

New closings

H43926.

Ep 1 14:59:08
15:03:30 (no film cam)

CLOSINGS

~~1 08:31:31~~
~~2 08:33:03~~
~~3 08:34:28~~
~~4 08:35:54~~

not to be

sed. Ep 2 15:05:38

Ep 3 15:07:40

Ep 4 15:10:20

O.B. SPOOL NUMBERS

	Mix/Cam 1	Mix/Cam 2
Saturday 14/5 p.m.	HR35073	HR35074
Sunday 15/5 a.m.	"	"
Sunday 15/5 p.m.	HR35065	HR41619
Monday 16/5 a.m./p.m.	"	"
Monday 16/5 p.m.	HR41622	HR41623
Tuesday 17/5 a.m.	"	"
Tuesday 17/5 p.m.	HR41624	HR41625
Wednesday 18/5 a.m.	"	"
Wednesday 18/5 p.m.	HR41626	HR41627
Wednesday 18/5 p.m.	HR41629	HR41628

Second unit

Original - HR41620
Tarriff Dub - HR41621

HR35073 (H124484)
HR35074 (H125503)
HR35065 (H124639)
HR41622 (H124432)
HR41623 (H124372)

Elstree spools

Monday 6th.

HR 044 273	(01)	}	H111554
HR 044 274	(02)		
HR 044 275	(03)		
HR 044 276	(04)		
HR 044 277	(05)		

Tuesday 7th

HR 044 278	(06)	}	H131061
HR 044 279	(07)		
HR 044 280	(08)		
HR 044 281	(09)		

Wednesday 8th

HR 044 282	(10)	—	H 85973
HR 044 283	(11)	}	H124559
HR 044 284	(12)		
HR 044 321	(13)		
HR 044 322	(14)	—	H 85973

Thursday 9th.

HR044 305	(17)	H131763
HR044 306	(18)	} H120344
HR044 307	(19)	
HR044 323	(15)	} H131763
HR044 324	(16)	

Friday 10th

HR044 310	(22)	H061417
HR044 311	(23)	H114983
HR044 308	(20)	} H026945
HR044 309	(21)	
HR044 312	(01)	H114983

Model Film : H109972

Paradise Towers : H103756

Ep 1 edit H122083

Wednesday 15th

HR044313	(01)	}	H76129
HR044314	(20)		
HR044315	(03)		
HR044316	(04)		

Thursday 16th

HR044319	(07)	}	H107836
HR044320	(08)		
HR044443	(09)		
HR044318	(06)		
HR044317	(05)		

Saturday 18th

HR44444	(01)	}	H082898
HR44445	(02)		
HR44447	(03)		
HR44448	(04)		
HR44448	(04)	}	<u><u>H130013</u></u>
HR44449	(05) cam 2		
HR44446	(10)		

Handwritten notes: A bracket connects the first four rows to H082898. Another bracket connects the last three rows to H130013. The number 04 is written above the last row of the second group. The number 04 is written above the last row of the second group. The number 04 is written above the last row of the second group.

Tape 2 H24892

✓ Time tunnel slowed down
1/2 speed

10:01:00

✓ Time lapse clouds

10:01:45 → 10:05:21

* Sc 4/47 Cap fills frame
for fall down well

10:05:50

✓ Black hole/well. for
2/38 Doc/Mags POV
prior to dropping club.


Black hole/angry swirl

Black hole/dormant swirl.

Version 2 well glowing (eye
too bottom frame)

version 3 eye more central

10:12:20

version 4 looking straight
down well 

10:14:40

MM

Tape 2.

561 Z/I on
Doc holding sword
-better framing

10:19:10

35 Gods rays
rebounding

10:18:24.

✓ Tardis screen
completed.

10:21:06.

✓ 1/13 Z/I

10:23:01

✓ 1/21
Ace/Robot/Mags Rears up
(Tr. ltered in to lose
Some of green

10:23:32

✓ 1/17
25 CAP/MAGS
(op of scene) look
green b/g

best.
✓ 10:24:18 vers 1
~~10:24:18~~

✓ 1/32 u ticker
machine (Elstree)

10:25:13

✓ 1/32 H/H o/s Doc/cord.
S182/184/186

10:25:38

✓ 1/32

MS Bus Cond.
machine fires back
at himself.

10:26:30

✓ 1/32

BUS Cond collapses
inside Bus.

10:27:00

✓ 4/15

Bus Cond explodes. MS 10:27:30

MLS 10:28:25

Z/I version of rubble etc.

X

✓

Model shot 2

10:30:00.

✓ 4/51 X

Skallslady explosions
in sky.

10:30:50

version II ✓

10:31:00

4/52 X

4S - Tank
collapses

10:32:40

4/52 X

CS model
collapsing.

10:35:37

4/49.

sc Ancient

10:36:56

Ring - slowed
+ shaken

for Doc
walking thru

→ shaken but

Again - no slo mo.

10:37:55

(for God
shot)

staccato judder
no shake.

10:38:34

Tape 2 contd.

last shot
falling pillars

- slowed +
juddered.

Visual Effects

Tape 1 H38052

✓ Tardi's materialises

10:00:32

✓ Nord materialises

10:00:42

✓ Mu Nord driving off.

10:01:12.

T3 + T2.

Alan wants to use (T2)

✓ Whizzkid materialises

10:02:19.

(Time tunnel part 1)
not for use.

10:03:21

* Medallion up onto sword

10:03:51

* ✓ Bar up into Doc's hand

10:04:00

✓ 3/14 Doc/Deadbeak in crystal

10:04:22

✓ 4/3 Ace/Deadbeak in crystal

10:04:36

Eyes in crystal.

✓ 3/9 shot 206A

10:04:50

✓ 3/14 shot 211

10:05:25

✓ 3/22

10:05:53

eye semi open

10:06:01

eye open

} mix
between

Tape 1

✓ 3/33

10:06:04

4/46

10:06:20.

Eyes down well - various

CLUB.

✓ Club down/blue up/Eye

10:06:50

✓ Club down - no blue

10:07:20

Closer shot/eye/fades @ end

10:07:42.

Straight down Black/FU eye

10:11:16.

A/B with 2/I

10:15:25

~~✓~~ Medallion down well

Various

10:18:04

10:18:15

10:18:26

10:18:37 good

10:18:43

10:18:57

10:19:03 good

10:19:10 best

10:19:22

10:19:27

Tape 1

- ✓ Ancient Circus
✓ explosion behind Doc 10:19:40.
- ✓ Zap from mother's hand 10:20:05
- ✓ Thunderbolts Mum/Dad
"feel the rain" 10:20:19
- ✓ MUM
"feel the rain" 10:20:36.
- 4/46 35 Gods firing
eyes to medallion 10:20:50
559. Doc holds medallion
up rays hitting 10:21:43.
- 561 Doc + sword
-don't use this version
(Z/I version on tape 2) 10:22:01
- ✓ Father + girl hand E 10:22:17
- ✓ Satellite materialises 10:22:43
- ✓ M plug plugging in 10:23:18
- ✓ Wider shot satellite
plugging in 10:23:35

Andrew Morgan's
dalek shot

10:24:01

✓ 4/30

WS.

10:24:27

✓ 4/30

CU 2nd clown.

10:24:43

CU Alan H.

10:24:53

4th clown

10:25:00

Chief Clown.

10:25:10

✓ 4/30

CU Robot Head.

10:25:19

firing

2 eyes

1 eye

clear.

10:25:32

laser fx also put on.

10:25:39

1/21

✓ Robot fires

✓ - hits table leg.

10:25:57

✓

CS table leg.

10:26:02

1/21

✓ Doc leaps from table
robot has Mags leg.

10:26:16.

1/21

✓ MS Robot firing

10:26:40

1/21

✓ Ace hits robot
over head.

10:27:10

Tape 1 contd.

00:58:01

✓ 10:27:57 Johns 2nd unit tent
H/A looking down on model

✓ 10:27:28 alternative sky shot

✓ 10:28:14 A/B closer frontal shot

✓ 10:28:38 Nord arrives @ circus

✓ 10:28:58 Doc + Ace arrive @ circus.

Ancient Circus.

✓ 10:29:59 Tardis screen shots

contact lens
shots.

10:30:

CU's.

3s seated.

(2 versions - fade in
fade out)

3s seated - they stand.
546 Z/I to girl.

✓* 10:36:00

metal bar becomes
sword.

10:36:09

"intermediate"

3s gods firing.

NOT FOR USE

~~Time Tunnel
with things coming
out of mouth.~~

Hearse

Window blacked
out

Things to be done at Sypher.

- ① Ep 1 sc 2. put noise of kardi's console over.
 - ② Ep 1 sc 6 put noise over pluggings in of satellike (2 pluggings.)
 - ③ ✓ Ep 1 sc 30 Additional Ace line to go over her sit in at wheel of bus.
"I wonder if it still goes"
 - ④ Ep 1 sc 32 ✓ ~~Bus Conductor line over the ticket machine.~~
✓ Poss dub "facilities" - Doc's line slightly fluffy.
 - ⑤ Ep 1 sc 26. Hearse arriving at stall - Bellboy's arrival. Take sound off @ dub.
 - ⑥ Ep 1 sc 29 Lead sound of motorbike over Doc/Ace. Track 2.
- Ep 1 sc 34.X36 - put Cap's line's not used from Sc 19.

X8934-0090

VT 34

430-5.00.

5.00-5.30.

Ep 3.

op Titles 0'46.

Reprise + sc 1. 1'33

sc 2 11"

sc 3 20"

sc 4 8"

sc 5.

(in @ 10:02:58.

into sc 6. @ 10:03:52

sc 7 @ 10:04:13.

sc 8. @ 10:05:15.

sc 9 @ 10:05:36.

sc 10 @ 10:06:29

sc 11 @ 10:08:40.

sc 12 @ 10:09:37.

sc 13 10:09:55.

sc 14. 10:10:46.

- dub sound of
down leaving.

sc 15. 10:11:43

into sc 34.

sc 16. 10:11:52.

into sc 35. 10:21:45

sc 17. 10:13:43

into sc 36. 10:22:28

sc 18. 10:13:49.

into sc 37. 10:22:34

sc 19. 10:14:42.

into sc 38. 10:23:32

sc 20. 10:16:36.

" 8 sc 39. 10:24:27.

sc 21. 10:17:59

sc 40. 10:25:12

sc 22. 10:18:05

sc 41. 10:25:19

sc 23. 10:18:12.

sc 42. 10:25:25

sc 24. 10:18:19

sc 43. 10:26:25

sc 25. 10:18:21

sc 44. 10:26:35

sc 26. 10:19:00

sc 45

sc 27. 10:19:11

sc 28. 10:19:14

sc 29. 10:19:33

sc 30. 10:19:47

sc 31.

STORY ORDER - "THE GREATEST SHOW IN THE GALAXY" - Part One

op closing 0'46 1'12

reprise
OB
2nd stud

1. OPENING TITLES SEQUENCE (47")

1-2

1/1 INT CIRCUS RING

Ringmaster raps a welcome to greatest show in galaxy.

Rap
music

DAY 1

NO ✓
CLOWNS?

RINGMASTER

Music/rap.

3.

1/MODEL SHOT 1

Deep space. Satellite gets nearer. Tardis into view satellite registers with small eye-like lights which suddenly switch off.

CUT.

4.

1/2 INT TARDIS CONSOLE ROOM

Doctor practises conjuring tricks. Ace searches for her Nitro-9. Doctor makes spoon & ball disappear.

DAY 1

DOCTOR
ACE

MAGIC

John
Karl
Hugh
Paul } white

5.

1/MODEL SHOT 2

Deep space. Satellite in f/g Tardis in b/g. Satellite vanishes.

6-8

1/3 INT TARDIS CONSOLE ROOM

Ace accuses Doctor of losing her Nitro-9. Bleeps from screen interrupts. They see satellite. It gets nearer & then disappears.

DAY 1

DOCTOR
ACE

CUT.

9.

1/MODEL SHOT 3

Tardis in shot. No satellite.

CUT.

10-13

1/4 INT CONSOLE ROOM

Satellite materialises in tardis. Doctor tests it. Whilst explaining instruments satellite plugs itself in & we see Psychic Circus advert.

DAY 1

DOCTOR
ACE

"Voice" (Chief Clown)

VS Fx
satellite

"Advert" - pic of circus tent
- tent in green landscape
- landing base

25"	14.	OB. 1/5 EXT. LANDING BASE Nord & motorbike materialises at landing base, eating sandwich.	DAY 1	NORD
50"	15-16	1/6 INT. CONSOLE ROOM Unplugging satellite, Ace. tells Doctor she hates circuses, esp. clowns. Satellite replugs itself & challenges her to go, she accepts.	DAY 1	DOCTOR ACE Satellite voice
30"	17-18	OB. 1/7 EXT. COUNTRYSIDE Frightened Bellboy & Flowerchild run across field. Bellboy stumbles & wants to give up when he sees kites. They go on followed by kites.	DAY 1	BELLBOY FLOWERCHILD
1'05"	19-21	OB. 1/8 EXT. ROADSIDE STALL Tardis materialises on Segonax. They ask stalls lady for directions. She is unfriendly.	DAY 1	DOCTOR ACE STALLSLADY
40"	22-23	OB. 1/9 EXT. COUNTRYSIDE Black hearse stops & clown gets out. He points to kites & driver operates controls. Kites move off & they follow.	DAY 1	CHIEF CLOWN CLOWN DRIVER
15"	24-25	OB. 1/10 EXT. COUNTRY ROAD Flowerchild & Bellboy decide to split up. Flowerchild gives him one of her earrings. They part & Bellboy looks for kites.	DAY 1	BELLBOY FLOWERCHILD
35"	26.	OB. 1/11 EXT. ROADSIDE STALL Doctor & Ace eat fruit to convince stalls lady that they are clean- living. Doctor uses his charm.	DAY 1	DOCTOR ACE STALLSLADY
15"	27.	OB. 1/12 EXT. COUNTRY ROAD Nord drives along eating sandwich. Bike makes unhealthy noises.	DAY 1	NORD

"THE GREATEST SHOW IN THE GALAXY" - Part 1

undertakers
 white - 3 - clowns.
 Hearse
 CHIEF CLOWN
 CLOWN DRIVER
 + 3 clowns.

Hugh
 Dave
 DAY 1.
 John.

28-29

0'15" R/L.

OB. 1/13 EXT. COUNTRYSIDE *Redo 2nd studio.*
 Clowns have arrived at the hippies original position. He thinks they have lost track but kites move on & they follow.

30.

OB. 1/14 EXT. HIPPIY SITE *WT.*
 Flowerchild arrives at brow of hill. No kites. She smiles at something we do not see.

DAY 1

FLOWERCHILD

31-35

OB. 1/15 EXT. ROADSIDE STALL
 Doctor about to ask about circus but Nord arrives. His bike breaks down. Ace tries to help but he's rude. Stallslady slags off circus, Doctor doesn't ask. Doctor & Ace fail to get lift.

DAY 1

DOCTOR
 ACE
 STALLSLADY
 NORD

36.

OB. 1/16 EXT. COUNTRYSIDE.
 Bellboy attracts kites. They follow him.

DAY 1

BELLBOY

37-38

OB. 1/17 EXT. HIPPIY SITE
 Flowerchild reaches bus & searches for something - a small box. As she tries to open a metallic hand grabs her.

DAY 1

FLOWERCHILD
 BUS CONDUCTOR

39-40

OB. 1/18 EXT. COUNTRY ROAD
 Doctor feels something evil on planet. As they walk along they see 2 small figures in distance.

DAY 1

DOCTOR
 ACE
 CAPTAIN
 MAGS

41-43

OB. 1/19 EXT. CLEARING
 Captain & Mags excavate robot. Captain is boring. Mags senses Doctor & Ace. Introductions made. Robot asks to be released.

DAY 1

DOCTOR
 ACE
 CAPTAIN
 MAGS
 ROBOT HEAD

44.

OB. 1/20 EXT. HIPPIY SITE
 Flowerchild's body dragged away. Farring falls off.

DAY 1

FLOWERCHILD
 BUS CONDUCTOR

45-50

OB 1/21 EXT. CLEARING
Captain still boring. Mags
& Ace continue excavation -
robot changes personality &
attacks them. Ace smashes it.

DAY 1

DOCTOR
ACE
CAPTAIN
MAGS
ROBOT HEAD

51.

OB 1/22 EXT. LANDING BASE
Whizzkid materialises.

DAY 1

WHIZZKID

52.

OB 1/23 EXT. CLEARING DAY
Doctor & Ace watch Captain &
Mags drive off. They carry on
walking. CUT.

DAY 1

DOCTOR
ACE
CAPTAIN
MAGS

53.

OB. 1/24 EXT. COUNTRY ROAD
Jeep passes hearse. Clowns
look at kites, as controls
switched on they bleep.

DAY 1

CAP/MAGS in
jeep
CHIEF CLOWN
CLOWN DRIVER

54.

OB. 1/25 EXT COUNTRY ROAD
Doctor & Ace leap out of
path of hearse.

DAY 1

DOCTOR
ACE

55-56

OB. 1/26 EXT. ROADSIDE STALL
Bellboy collapses by stallslady.
Hearse arrives & clowns drag
Bellboy away.

DAY 1

STALLSLADY
BELLBOY
CHIEF CLOWN
CLOWN DRIVER

57.

OB 1/27 EXT. COUNTRYSIDE
Flowerchild clearly dead. CUT.

DAY 1

FLOWERCHILD

58.

OB. 1/28 EXT. HIPPIY SITE
Doctor & Ace arrive at bus.
Captain & Mags already there.

DAY 1

DOCTOR
ACE
CAPTAIN
MAGS

59.

OB. 1/29 EXT. CIRCUS SITE
Nord asks clown for directions.
He drives on.

DAY 1

TUMBLING CLOWN
NORD

60-62

OB. 1/30 EXT. HIPPIY SITE
They all examine bus.
Conductor attacks Doctor & Cap.

DAY 1

DOCTOR
ACE
CAPTAIN
MAGS
BUS CONDUCTOR

10"	63.	OB. 1/31 EXT. ROAD Bellboy & clowns arrive at circus.	DAY 1	BELLBOY CHIEF CLOWN CLOWN DRIVER
45"	64-66	OB 1/32 EXT. HIPPIE SITE Conductor attacks Doctor & Captain. Captain sends it after Doctor, but Doctor confuses it & it blows itself up.	DAY 1	DOCTOR ACE CAPTAIN MAGS BUS CONDUCTOR
0'05"	67.	OB 1/33 EXT. CIRCUS SITE Bellboy bundled out of hearse.	DAY 1	BELLBOY CHIEF CLOWN CLOWN DRIVER
5"	68-70	OB 1/34 EXT. HIPPIE SITE Doctor & Ace have lost a lift. Ace finds earring. After discussion they move on.	DAY 1	DOCTOR ACE Jeep (Cap/Mags)
	71-72	1/35 INT. CIRCUS VESTIBULE Bellboy kneels in front of clowns. Morgana tries to help him but he is taken into ring.	DAY 1	BELLBOY CHIEF CLOWN CLOWN DRIVER MORGANA clowns (nos?)
20"	73.	OB. 1/36 EXT. CIRCUS SITE Captain & Mags arrive, clown waves them on.	DAY 1	CAPTAIN MAGS TUMBLING CLOWN
35"	74.	OB. 1/37 EXT. ROADSIDE STALL Stallslady disillusioned when 'nice' boy asks for circus.	DAY 1	WHIZZKID STALLSLADY
	75-76	1/38 INT. CIRCUS VESTIBULE Captain & Mags are shown into ring.	DAY 1	MORGANA CAPTAIN MAGS CHIEF CLOWN
15"	77.	OB. 1/39 EXT. CIRCUS SITE Doctor & Ace arrive at circus.	DAY 1	DOCTOR ACE TUMBLING CLOWN
	78.	1/40 INT. CIRCUS RING Ringmaster welcomes everyone.	DAY 1	BELLBOY RINGMASTER (Clowns?) Yes.
10"	79.	OB. 1/41 EXT. CIRCUS SITE Doctor & Ace walk towards tent.	DAY 1	DOCTOR ACE

80.

1/42 INT. BIG TENT SEATING
Captain & Mags stand in
seating waiting expectantly.

DAY 1

CAPTAIN
MAGS

81.

1/43 INT. CIRCUS RING
Ringmaster gets clowns to
force Bellboy to his knees.

DAY 1

RINGMASTER
BELLBOY
CLOWNS

82.

1/44 INT. TENT SEATING
Captain & Mags watch. Bellboy
screams & so does Mags. Loud
applause & laughter.

DAY 1

CAPTAIN
MAGS
Bellboy ~~ACE~~
RINGMASTER
CLOWNS.

12"

83.

OB. 1/45 EXT. CIRCUS SITE
Approaching tent, Doctor
hears laughter. Ace hears
screams. Doctor tries to hear.

DAY 1
ACE

DOCTOR
ACE

84.

1/46 INT. CIRCUS RING
Laughter & applause. Ringmaster
stops sound of Mags screams.

DAY 1

CAPTAIN
MAGS
RINGMASTER
BELLBOY
CLOWNS.

85.

OB. 1/47 EXT. CIRCUS SITE
Doctor can't hear screams &
moves to tent. Ace still listens.

DAY 1

DOCTOR
ACE

86.

1/48 INT. CIRCUS RING
Mags silently screams.

DAY 1

MAGS
CAP.
RM.
BB CLOWNS.

87.

OB. 1/49 EXT. CIRCUS SITE
Doctor & Ace decide whether to
enter. Chief Clown appears
& welcomes them in.

DAY 1

DOCTOR
ACE
CHIEF CLOWN

Circus shots. 41626

3/43 16:05:41
 16:09:58
 16:11:20
 16:31:45

H/A view of model 16:35:54

Tighter on model 16:37:19.
frontal shot

2/o to billowing 16:37:42 (4/2)?
tent

Bull Real Vestibule 16:45:28

Bull Model - tent 16:51:16
from rear

Bull side of van 16:52:09
Ringmaster

Bull "The Greatest show"
Pan from RM → Greatest show

all details on
real vestibule

16:53:01 moon
16:53:33 (words)
16:53:44 star

BU Ringmaster

16:54:10

BU Psychic Circus

16:54:35

Well shots : on spool H76129.

sc 4/45 Ace/Mags/D.B. looking from down well.
20:01:08.

(T1) N/G light.

(T2) 20:02:10.

Tighten on well (T1) 20:01:44

sc 4/45 Ace/Deadeak/Mags from behind

(T1) 20:08:45

(T2) 20:09:37

Ep 3/21 (S16) 20:10:14 Z/I to black
20:10:25

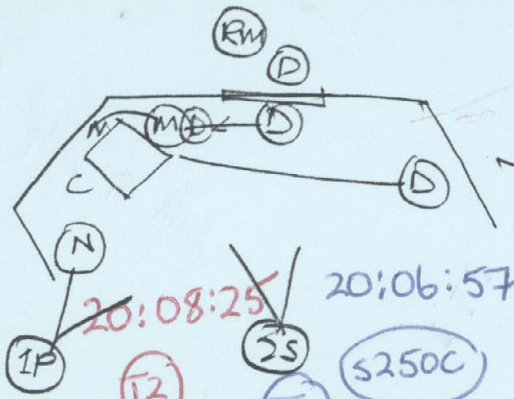
Ep 2/38 (S20) 20:10:38

Ep 3/1 (S26) 20:10:55 Z/I 20:11:07.

HR0044284

99

71



16. INT. BACKSTAGE AREA.

249.

2S *
2S RM/DOC + CLOWNS
~~TRACK BACK~~ DEEP GROUP
Z/out SHOT THRU
HOLD 2S BARS

/(THE RINGMASTER
USHERS THE DOCTOR
THROUGH THE FLAP)

RINGMASTER: Just over there, Doctor.

THE DOCTOR: Thank you. But where's
Ace? I can't go on until she's -

CAPTAIN

(THEN HE HEARS A
FAMILIAR VOICE)

CAPTAIN: Of course, on the Planet
Iphitus, the Galvanic Catastrophods
are not what they were but still
they're worth a look if you're doing
a tour of the Southern Nebula and
have an aeon or two to spare -

(THE CAPTAIN STOPS
AS HE SEES
THE DOCTOR.

HE IS SEATED WITH
AN UNHAPPY LOOKING
MAGS.

THEY ARE HAVING
A PICNIC APPARENTLY
AND THE CAPTAIN
IS CHATTING TO
NORD WHO SITS APART,
EATING MORE OF
HIS DISGUSTING
SANDWICH AND LOOKING
VERY BORED.

THE CAPTAIN LOOKS
UP FROM HIS CUP OF
TEA)

Well, well./

1p
250 2S RM/DOC

99

250 on 3
4S

- 2/29 -

(T2)
MS
CAP

(T1)
MS
CAP

(T4)

(T3)

(T2)

(100) (10)
(T1)

72

THE DOCTOR: Captain Cook, I presume.
So you had arrived after all.

2S

250A 3S a/b
~~GRAB R~~

~~Buk~~
CAPTAIN: Of course. Come and join
us, Doctor. It's one big happy
family, eh, Nord?

NORD: (EATING AWAY) ~~Yeah~~. Except
when you're gassing on.

1P

250B 2S RM/DOC

~~(SEE CLOWNS B/G)~~

THE DOCTOR: Well, I'm not sure -
don't really think -

(HE LOOKS AROUND
ANXIOUSLY FOR
ACE AND NOTICES
THE CLOWNS GATHERING
BEHIND HIM FOR
THE FIRST TIME)

250C 2S

MS Capt

CAPTAIN: Nonsense, old man, we're
having a ball here.

1P

250D MS Doc

THE DOCTOR: Oh, very well then.

Pan L to

(HE ADVANCES TOWARDS
THE GROUP)

3S Capt/Mags/Doc

CAPTAIN: Mags -

(MAGS RELUCTANTLY
PRODUCES A STOOL
FOR THE DOCTOR
WHILE THE CAPTAIN
POURS HIM SOME TEA)

There we are, old man. Comfy?

THE DOCTOR: Well, I -

251.

2S
CS DOOR SLAM

CAPTAIN: That's the spirit./ (cont...)

252.

1P
MS DOC
PAN HIM R TO DOOR

A DOOR SLAMS BEHIND
THE DOCTOR /

DOOR
SLAM

(2 next)

- 29 -

(100) (10)

T2 MS CAP
T1 MS CAP

T4 T2 T1 102
73

Q TENT
WALLS

CLOWNS DRAW AWAY
THE BILLOWING
TENT WALLS REVEALING
THAT THE FOUR
CHARACTERS ARE
IMPRISONED IN A
LARGE CAGE.

CLOWNS STAND GUARD.

THE RINGMASTER IS
GONE.

THE DOCTOR WATCHES
HORROR-STRUCK)

p/u

NS

T3

20:11:38

253.

25

2S CAPT/MAGS

PAUSE

CAPTAIN: (cont) Anything the matter,
old chap?

254.

1R

MS DOC

THE DOCTOR: ~~But this is a trap.~~ I've
fallen into a trap.

I've fallen for it.

255.

2S F

2S CAPT/MAGS

CAPTAIN: Yes, I know, old man. Never
mind, have some tea.

(THE DOCTOR LOOKS
AROUND.

MAGS LOOKS GRIM.

NORD DEPRESSED)

Noise

256.

(THRU BARS)
DEEP GROUP SHOT
DOC F/G

I was in a very similar situation, /
you know, once exploring the Granite
Caves of Veturia.

55"

RECORDING PAUSE

- 2/31 -

(140)

(T2)

SEPARATE AREA CORRIDOR

(T1)

21:03:47.

21:04:26 (doesn't cut fabric)

17. INT VESTIBULE / CORRIDOR

130.

MLS ACE

(ACE RUNS FRANTICALLY
DOWN THE CORRIDOR
AWAY FROM THE BIG
TOP.

TIGHTEN AND
CRANE DOWN
TO

SHE LOOKS AT
THE BILLOWING
CURTAINING AROUND
HER.

L/A MS } ACE

SWIFTLY SHE TAKES
THE EARRING FROM
AMONG HER BADGES
AND USES ITS SHARP
EDGE TO CUT THROUGH
THE CLOTH OF THE
WALL.

130A.

CU HAND/EARRING/FABRIC

21:04:43

(T1)

21:05:13

130B.

MS ACE

LEGS THROUGH F/G
L-R

21:06:00

SHE STEPS INTO
THE HOLE AND PULLS
THE CURTAINING
TOGETHER SO THAT
SHE IS HIDDEN.

A FEW MOMENTS LATER
THE CLOWNS COME UP.

THEN

THEY PAUSE FOR A
MOMENT UNTIL THE
CHIEF CLOWN COMES
UP.

R-L

HE POINTS THEM ON
AHEAD TO THE
VESTIBULE.

LET ACE GO R

THE CORRIDOR IS
LEFT EMPTY.

ACE POPS HER HEAD
CAUTIOUSLY OUT OF
THE HOLE AND LOOKS
ABOUT)

(140)

(T2)
12:03:45
2S NORD/CAP
INTO MS CAP
DEADBEAT
enters LOF
ends
MS CAP.

- 2/32 -

(T3)
2S MAGS/DOC

12:08:46

DEEP 4S (73)

(T2)
12:02:13

18. INT. BACKSTAGE.

(THE DOCTOR LOOKS
DISCONSOLATELY

257.

DEEP 4S
DOC F/G

258.

MS DOC

THE DOCTOR: Why?

CAPTAIN: Why what?

259.

2S NORD/CAPT

Nord THE DOCTOR: Let me be trapped. It's
and Mags. so pointless. I could have saved you

260.

2S MAGS/DOC
LET MAGS GO R

CAPTAIN: I wouldn't be too sure about
that, Doctor. These circus chappies
are pretty smart customers for all /
their 'letting it all hang out' mumbo-
jumbo.

(MAGS TURNS
ANGRILY ON THE CAPTAIN)

MAGS: Maybe we could have ~~got~~ away.
If we'd made a break for it there and
then. If only you'd -

escaped

261.

MS CAPT

CAPTAIN: Now, now, Mags/ no use
getting upset. And that's an order.

262.

MS DOC HOLD TO
O/S 2S NORD/DOC

(MAGS SUBSIDES. /

THE DOCTOR TURNS
TO NORD)

THE DOCTOR: How about you? Why didn't
you speak out? (cont...)

(73)

(T2)
CAPTAIN

(T3)
25 MAGS/DOC

- 2/33 -

(74)

(NORD TURNS AWAY
WITH A DISGUSTED
GRUNT)

THE DOCTOR: (cont) What sort of
answer's that? /

263.

MS CAPT

GROUP SHOT

264.

MS DOC

(T3)

12:12:30

CAPTAIN: Save your energy, Doctor.
You'll soon see why. Anyway, all of
us in here have developed a survival
philosophy. Which is why we welcomed
you in. The more the merrier really. /

(THE DOCTOR STARTS
TO PACE THE CAGE)

THE DOCTOR: What is all this then?
I thought this was some sort of
talent contest. /

265.

MS CAPT

CAPTAIN: (JUDICIOUSLY) Well, yes.
But in a way it's more like a survival
of the fittest. /

266.

MS DOC

(THE DOCTOR HEARS
A STRANGE SHUFFLING
NOISE. HE LOOKS
OUT.

A STRANGE LOOKING
WASTED MALE HIPPIE
FIGURE OF INDETERMINATE
AGE IS SWEEPING THE
FLOOR. ROUND HIS
NECK HE HAS A LARGE
HIPPIE MEDALLION)

267.

GROUP SHOT

~~DEADBEAT/CAPT~~

Things
like
that.

That's Deadbeat. He does odd jobs *for me*
about the place. Makes the tea *that*
~~sort of thing.~~ I wouldn't bother
about it too much though. The
fellow's mind is completely gone.

267A

12:13:08.

MS DEADBEAT

(DEADBEAT NOTICES
THE DOCTOR LOOKING
AT HIM. /

(74)

267
2S DEADBEAT/CAPT

(T3)
GROUP
SHOT.

(T2)
CAPTAIN
- 2/34 -

(T3)
2S MAGS/DOC.

(75)

DEADBEAT STARES
BACK AND GIVES A
MAD EMPTY GRIN.
THEN HE BREAKS
INTO A RAMBLING
ALMOST TUNELESS
FRAGMENT OF SONG,
REMINISCENT OF
A 60's DYLAN NUMBER)

DEADBEAT: Gone, gone ... All really
gone ... All really gone down the
road ... /

268.

MS DOC

(HE SWEEPS ON.

THE DOCTOR STUDIES
HIM THOUGHTFULLY)

RECORDING PAUSE

(75)

- 2/35 -

(T3)

02:10:49

D/S DRAPES IN
& KITE

19. INT. VESTIBULE.

181.

MCU ACE

/ (ACE PEERS THROUGH CURTAINS
INTO VESTIBULE.)

182.

(T1)

MS MORGANA

SHE SEES MORGANA
ALONE STARING
INTENTLY INTO
HER CLEAR CRYSTAL
BALL./

02:12:51

183.

T 2
MS ACE

REFRAME
TO

ACE STARTS TO
MOVE TOWARDS KITES

~~BACK BACK~~
LET HER GO R

BUT SHE HEARS
FOOTSTEPS COMING
FROM THE CORRIDOR
BEHIND./

184.

T 1.
L/A MS ACE

SHE SWIFTLY HIDES
HERSELF BEHIND
ONE OF THE KITES
SOME WAY FROM
WHERE MORGANA IS.

Also
use for
5186.

IN SO DOING SHE
SETS OFF A DEVICE
ON TOP OF THE
KITE WHICH GIVES
OFF A BLEEPING SOUND
LIKE THAT HEARD
IN EPISODE ONE.

02:11:07

M2S
RM/MORG.

SHE HAS QUICKLY
TO REMOVE IT AND
SILENCE IT AS
THE RINGMASTER COMES
OUT OF THE BIG TENT.

W/T
R.M.'s.
feel
02:11:42

185.

MS RINGMASTER

PAN R TO
2S RM/MORG

MORGANA ABSORBED
IN STARING ONLY
LOOKS UP AS HE
COMES TOWARDS HER)

RINGMASTER: Well?

185
MS RINGMASTER

- 2/36 -

(T3)

(9)

(186.)

MS ACE

MORGANA: We have to talk.

(ACE HIDDEN BEHIND
THE KITE STRAINS
FORWARD TO LISTEN)

30"

RECORDING BREAK

(9)

The Greatest show"

SESSION.

EP. 2 SC. 19

SPOOL NO: HRO44274

OT/S	TAKE	SET UP/ SHOT DESCRIPTION	TIME/CODE
181	1.	N/G end position.	02:09:30
182			
185	2	N/G Ace posn/	02:10:24.
	3	Good	02:10:49
183	1.	Good	02:12:51
184		MCU ACE	
186		L/A MS ACE CROUCHED	
		BEHIND KITE	
		W/T R.M's peek	02:11:42

T7

- 2/37 -

13:07:03

76

20. INT. BACKSTAGE.

269.

2

2S DEADBT/NORD
(OUTSIDE CAGE)

/

(DEADBEAT IS SWEEPING
AWAY OUTSIDE THE
CAGE.HE PEERS AT NORD
WHO GLARES BACK)NORD: Clear off! I hate you. I
hate all your kind. I'm Nord, see.
The toughest Infernal Extraterrestrial
there is. See?(DEADBEAT CACKLES
MADLY IN HIS FACE
AND HUMMING SWEEPS
OUT OF SIGHT.MEANWHILE THE
DOCTOR PACES
THE CAGE) /

270.

1

2S CAPT/DOC

THE DOCTOR: What a fool I've been.CAPTAIN: Frankly, old chap, I have
to agree.THE DOCTOR: I should have listened
to Ace.CAPTAIN: Number one rule of the
inter-galactic explorer, Doctor. If
you hear somebody talking about good
vibes and letting it all hang out,
run a mile. /

271.

MS MAGS

272.

MS CAPT

MAGS: We didn't. /

273.

2S CAPT/DOC

CAPTAIN: That's beside the point. /

76

THE DOCTOR: What happens in there?

CAPTAIN: In where?

THE DOCTOR: In the Big Top. During the talent contest.

CAPTAIN: Oh, something pretty nasty.

(THE RINGMASTER'S
VOICE OVER TANNOYS
START TO CALL OUT:)

PAN L TO
2S NORD/CAPT

TANNOY: (RINGMASTER) Next contestant ready please.

(HE CAPTAIN RISES
NONCHALANTLY AND
APPROACHES NORD)

CAPTAIN: Here, Nord -

NORD: What?

CAPTAIN: Remember our agreement.
(HOLDING UP A COIN) Heads or tails?

NORD: Tails.

CRAB R TO
50/50
2S

(THE CAPTAIN TOSSES
THE COIN.

NORD WATCHES
SUSPICIOUSLY AS
THE COIN FALLS)

CAPTAIN: Heads.

NORD: So?

CAPTAIN: You're on next.

(T7)

- 2/39 -

(78)

(NORD RISING AND
GRABBING HIM BY
THE THROAT)

NORD: What did you say?

274.

MS MAGS
LET HER GO L

CAPTAIN: (CALMLY) We all agreed. /
Didn't we, Mags?

p/u (T8)
13:08:34

(MAGS HAS GONE
TO THE CAPTAIN'S
ASSISTANCE WRAPPING
HER BELT ROUND
HER FIST AS SOME
SORT OF WEAPON.)

275.

3S NORD/MAGS/CAPT

276.

MS CH CLOWN (+ 2 CLOWNS)

CLOWNS HAVE STARTED
TO APPEAR LEAD BY
CHIEF CLOWN)

277.

DEEP GROUP SHOT
CHIEF CLOWN F/G

He's the next one old boy.

SHOT 277A (T1) 20:14:18
(T2) 20:14:34.

(THE CAGE DOOR
OPENS AND CLOWNS
PRISE NORD AWAY
FROM THE CAPTAIN)

(T1) 20:12:20

277A 25 MAGS/NORD

277B MS CH. CLOWN/2 clowns

CHIEF CLOWN: (TO OTHERS) Get him
ready. (T2) 20:12:37

EMPTY FRAME

ound?

13:09:35

13:16:25

(A TEAM OF MAKE UP
AND WARDROBE CLOWN
ROBOTS DESCEND ON
NORD WHO IS HELPLESS
TO PROTEST.)

MS CH. CLOWN
2 clowns
wipe frame
R-L.

M2S
CAP/DOC.

THE CAPTAIN AND
MAGS REJOIN THE
DOCTOR)

278.

2S CAPT/DOC

THE DOCTOR: You were lucky, Captain.

CAPTAIN: Not really. (cont...)

(78)

- 39 -

T4

T5

79

- 2/40 -

CU COINS

13:05:45

279.

C/I - CU 2 COINS - - - - -

(THE CAPTAIN HOLDS
UP THE COIN. IT
HAS A DOUBLE HEAD)

CAPTAIN: (cont) I got a whole set of
these simple little knick-knacks
from a bug-eyed monster on the planet
Leophantes.

Like I said, Doctor, it's every man
for himself here.

(HE SMILES GENIALLY.

A CLOWN COMES OVER
AND HANDS THE DOCTOR
SOME IDIAN CLUBS)

S280

13:05:20

280.

BARS IN

C/A 3S NORD/2CLOWNS

281.

2S CAPT/DOC

THE DOCTOR: What am I supposed to
do with these?

CAPTAIN: Practice juggling I imagine. /
Your chances of survival in the ring
are better, of course, if you keep
them entertained. /

THE DOCTOR: They let you out again.

282.

MCU DOC

CAPTAIN: No. But you last longer. /

(THE DOCTOR STARES
AT THE CLUBS.

IN THE DISTANCE
NORD STRUGGLES AS
HE IS PREPARED)

RECORDING PAUSE

- 40 -

79

Extra scene

WhizzKid arrives @
circus.

"The Greatest show"

SESSION.

SPOOL NO:

SHOT/S	TAKE	SET UP/SHOT DESCRIPTION	TIME/CODE
269	1	N/G Cam	12:14:50
↓	2	N/G Cam	12:17:04
277	3	N/G Cam out: "You're on next"	12:18:39
	4	N/G Cam	12:19:45
	5	N/G Cam + sound.	13:01:16
	6	N/G fluff out: "We didn't"	13:05:58
	7	Good.	13:07:03
		Reframe 25 CAP/DOC.	
1.		N/G Cam.	13:03:27
2.		N/G Cam.	13:04:11
3		N/G fluff out "Leophantes"	13:08:58
4		N/G sound.	13:09:35
5.		Good.	13:16:25

D/S DRAPES & KITES IN

USE SHOT FROM

21. INT. VESTIBULE.

187. LAST SCENE.

MS ACE

/ (ACE STILL CROUCHES
BEHIND HER KITE
LISTENING.

(T7)

03:04:45

WE MOVE CLOSER
TO WHERE THE
RINGMASTER AND
MORGANA STAND
BY THE TICKET
BOOTH WITH A
REGISTER OF
TICKET SALES
OPEN IN FRONT
OF THEM)

188.

2

2S RM/MORG

Just think of all
 MORGANA: Look at all these tickets
 we've sold. Does that make you feel
 good? It wasn't always like
 this, was it? Not before we came
 to this dreadful place. We used
 to have fun. We were free spirits
 then.

RINGMASTER: We are now.

189.

1

O/S 2S FAV RINGMASTER

MOR
 MORGANA: You think so? It feels
 like we're part of a machine.

RINGMASTER: We're not leaving if
that's what you mean.

190.

MS ACE

MORGANA: We must./

191.

O/S 2S FAV RINGMASTER

(ACE HIDDEN BEHIND
 THE KITE STILL
 LISTENS INTENTLY) /

(T7)

(11)

RINGMASTER: So you keep saying.
But you haven't gone, have you?

MORGANA: I try ... and then ...

(SHE SHRUGS
HOPELESSLY)

RINGMASTER: Just so long as they
keep on coming. And they will.
No doubt of that. We're a success,
don't you understand? An inter-
galactic success. The others couldn't
take the pace that's all. Deadbeat. (2)
(1) Bellboy. (3) Flowerchild. The rest.
Don't you understand? They wanted
to live in the past. The old lazy
ways. Not us. We'll make the
Psychic Circus known everywhere./

MORGANA: Known for what? /

(T2)
MS C/C 03:08:40

↓
M3S
R/M/CC/M

CUT UP

191A

2

MS ACE
(S193/S195)

192.

1
MS CHIEF CLOWN

CRAB R TO
2S RM/CH.CLOWN

(THE CHIEF CLOWN
APPEARS WITH
A COUPLE OF
ROBOT CLOWNS.

THEY STAND MUCH
CLOSER THAN
THE OTHERS TO
ACE'S KITE.

MORGANA AND
THE RINGMASTER
STOP ALMOST
GUILTILY.

ACE FREEZES
AND LISTENS
STILL MORE
INTENTLY)

RINGMASTER: Well?

CHIEF CLOWN: That new pair worry
me. The girl that escaped had one
of Flowerchild's ear-rings.

(11)

T2

T7

12

- 2/43 -

RINGMASTER: Have they found the girl?

CHIEF CLOWN: Not yet. But she can't have gone far. ~~I'm going~~ *I'U* to search for her myself.

RINGMASTER: Make sure you find her.

LET RINGMASTER
GO U/S

(THE RINGMASTER
GOES BACK TO
THE RING. /

ACE STARTS
TENTATIVELY
TO TRY AND CREEP
AWAY UNDER COVER
OF THE KITES.

THE CHIEF CLOWN
IS ABOUT TO
LEAVE WHEN
MORGANA SPEAKS:)

D/I

193. MS ACE

MORGANA: And Bellboy? /

194.

1
2S CH.CLOWN/MORGANA
CLOWNS INTO B/G

CHIEF CLOWN: Let's hope he's learnt his lesson, shall we? We better get him back to work.

(HE TAPS ONE
OF THE ROBOT
CLOWNS)

Bellboy made them all. Bellboy can repair them.

MORGANA: But will he ever - /

D/I

195. MS ACE

A BLEEPING DEVICE
GOES OFF.

KITE FALLS
OVER

R E C O R D I N G B R E A K

CLEAR CAM 5
REPOS CAM 1

196.

T4 03:13:16

T3 03:12:26

T2 03:11:04

T1 03:10:07

STAYED
ON CAM
2CUTS
BACK- 2/44 -
N/G
Action

N/G BIKE

SC. 21 VESTIBULE Contd.

LOOSE SHOT KITES
TO END.REVEAL MS ACE TO
CAM 1
@ END/AND NOW ONE OF
THE KITES FALLS
FORWARD REVEALING
ACE IN THE ACT
OF TRYING TO
SILENCE IT.

197.

GROUP SHOT

ACE THROUGH L-R
CLOWNS THROUGH L-RSHE SUCCEEDS
JUST AS SHE
REALISES SHE
IS NOW ON VIEW./EVERYONE IS
IMMOBILE FOR A
MOMENT WITH
SURPRISE.THEN ACE MAKES
A BREAK FOR
THE EXIT.A CLOWN MOVES
TO BLOCK HER
BUT SHE KNOCKS
IT ASIDE.THE CHIEF CLOWN
AND THE OTHER
CLOWN CHARGE
AFTER HER.MORGANA RISES
FROM HER SEAT
TO CALL AFTER
THEM BUT HAS TO
STOP BECAUSE
SOMEONE COMES
THROUGH THE
ENTRANCE FLAP.MORGANA LOOKS UP
TO GREET HIM.IT IS THE WHIZZKID
WHO ENTERS ALL
SMILES) /

HOLD ON MORGANA

P/U.

CH CLOWN/ MORG.
CLOWN EXITS.
WHIZZ IN ROT.

T 03:14:25

198.

MS WHIZZKID

PAN R TO
2S MORG/WHIZZKIDWHIZZKID: Hello, this is the
Psychic Circus isn't it?

MORGANA: Yes.

P/U

(T4)

(T3)

(T2)

(14)

- 2/45 -

WHIZZKID: Oh great. I've come half way across the Southern Nebula to be here. I want to enter the talent contest. You see, I know all about the Psychic Circus. In fact, I'm your greatest fan.

(MORGANA STARES
AT HIM AGHAST)

cut
back
to
1.

40"

40"

40"

RECORDING BREAK

(14)

"DOCTOR WHO" TJ
"The Greatest show"

RECORDING DATE: 6/6/88

SESSION.

EP. 2 SC. 21

SPOOL NO: HR044274

HOT/S	TAKE	SET UP/SHOT DESCRIPTION	TIMECODE
188 189	1	N/G ACTION	02:14:25
191A 192	2.	N/G Plane	02:16:09
194	3.	N/G Action.	02:17:08
	4.	N/G Plane	02:19:04
	5.	N/G Plane.	03:01:35
		New tape: HR044275	
	5	P/u on 5192	
	6	N/G Plane	03:02:40
	7	Good.	03:04:45
192 cut to 193/195	1	MS CH. CLOWN TO M3S CH CLOWN/RM/MORG - CUT UP MS ACE	03:07:39
	2.	Good.	03:08:40

- 2/46 -

(S150)

(T1) 22:05:49

22. INT. CORRIDORS. (OUTSIDE KITE WORKSHOP)

150. / (ACE CHARGES DOWN
LS ACE A TENT CORRIDOR.

TRACK BACK

SHE LOOKS BEHIND
HER AND DECIDES
TO TAKE A PAUSE
FOR BREATH.

THEN

SHE HEARS A MOANING.

TIGHTEN TO
MS ACE

IT IS COMING FROM
BEHIND A SECTION
OF THE BILLOWING
CURTAINING, IN
WHICH THERE IS
A CLOSED FLAP.

12"

151. MCU ACE @ curtain (T3) SHE PAUSES THEN LIFTS FLAP.
~~PREP 28 BELLBOY/ACE~~ /

INTERIOR KITE WORKSHOP.

09:06:11

HR044443

BEHIND IS A
SMALL CUPBOARD-LIKE
SPACE OF CURTAINING.

151A MS BELLBOY

AND IN IT STRAPPED
TO A LARGE KITE,
MOANING, IS BELLBOY.

HIS FACE IS PALE
AND LINED, HIS
EYES VACANT AND
SCARED,

151B MCU ACE.

HE LOOKS AT ACE
AND MUMBLES PITEOUSLY.

10"

ACE STARES, UNCERTAIN
WHAT TO DO)

RECORDING BREAK

- 46 -

(80)

- 2/47 -

(T2)

RING CURTAINS CLOSED

(T1)

BAR SECTION F/G

13:10:20

13:10:59

23. INT. BACKSTAGE.

THROUGH BARS

283.

2.
NORD/2 CLOWNSTHROUGH
L-RHOLD TO ~~MAKE~~ ^{WIDE} SHOT
INCLUDE
CAPT/DEADBEAT/DOC

LET

NORD GO THROUGH
RING CURTAINS b/g./ (THE CLOWNS HAVE
PREPARED NORD
FOR HIS APPEARANCE
ON STAGE.HE HAS A LEOPARD
SKIN PULLED OVER
HIS LEATHERS.NORD HIMSELF IS
LOOKING MORE
HOPEFUL.HE TURNS TO THE
WATCHING CAPTAIN
WHO STANDS WITH
MAGS AND THE
DOCTOR)NORD: I'll show you. ^{Easy.} ~~you'll see.~~

Easy.

(RECORDED FANFARE.

THE CAGE DOORS
SWING OPEN.~~AND A LARGE~~
DOOR OPENS IN
THE BACKWALL.~~LIGHT FLOODS IN.~~NORD WALKS INTO
IT FOLLOWED BY
ATTENDANT CLOWNS.THE DOCTOR STOPS
HIS JUGGLING AND
COMES UP TO MAGS.DESPITE HERSELF,
SHE IS SHAKING)

(80)

283
NORD/ 2 CLOWNS

- 2/48 -

(T2)

(T1)

(81)

284. 1 / THE DOCTOR: It scares you doesn't
2S CAPT/DOC it, Mags?

TRACK R

TO 2S
DOC/MAGS

MAGS: (SARDONICALLY) Oh, he'll
be fine. Just like the other
one was.

284A. 2 / THE DOCTOR: You saw what happened,
MS MAGS didn't you?

MAGS: So?

THE DOCTOR: Are you going to tell
me?

285. 1 / MAGS: (TURNING AWAY SHARPLY) See
MS CAPT for yourself.

(THE CAPTAIN SITS
AND POURS HIMSELF
SOME MORE TEA)

286. 2 / CAPTAIN: Don't bother Mags, Doctor,
2S DOC/MAGS will you? You have to be careful
with these rare specimens.

THE DOCTOR: What do you mean?

CAPTAIN: (ENIGMATICALLY) You'll
see.

(THE DOCTOR MOVES
TO THE CAGE DOOR.

THE CLOWNS HAVE DRAWN
THE CURTAINS AGAIN.

BUT THEY LEAVE
A SMALL GAP.

HE PEERS THROUGH.

THE CROWD NOISES
BUILD)

34"

36"

(81)

RECORDING PAUSE

- 2/49 -

(T4)

09:04:28

24. INT. KITE STORE.

(ACE IS TRYING
TO COMMUNICATE
WITH BELLBOY)

152.

2S BELLBOY/ACE

ACE: Look, I want to help. But
you're not making it easy. Can't
you at least tell me -

(BELLBOY COWERS
BACK.

HE HAS HEARD
FOOTSTEPS.

NOW ACE HEARS
THEM TOO.

THE CHIEF CLOWN
AND TWO OTHERS
ARE COMING DOWN
THE CORRIDOR)

(SARCASTICALLY) Oh, great.

(SHE LOOKS AROUND
FOR SOMEWHERE
TO HIDE AND
REALISES THE
ONLY PLACE IS
BEHIND THE KITE
BELLBOY IS
STRAPPED TO)

LET ACE GO L

(TO BELLBOY) Don't tell on me,
will you?

(SHE CONCEALS
HERSELF JUST
IN TIME.

- 49 -

(T4)

(65)

127
2S BELLBOY/ACE

- 2/50 -

PAN UP TO
MS CHIEF CLOWN

THEN HOLD TO
2S BELLBOY/CH CLOWN

THE CHIEF CLOWN
COMES INTO VIEW.

HE LEANS FORWARD
TO SPEAK TO
BELLBOY, VERY
CLOSE TO ACE'S
HIDING PLACE
BEHIND)

CHIEF CLOWN: Learnt your lesson,
eh, Bellboy? No more running
away now?

(BELLBOY GROANS)

153.

TIGHT 3S
ACE/BELLBOY/ CH CLOWN

Good. Because we've got some
important repair work for you to
do. The Conductor's been damaged.

LET HIM GO R

CLOWNS LEGS
THROUGH F/G

(THE TWO ATTENDANT
CLOWNS COME
FORWARD AND UNTIE
BELLBOY FROM
THE KITE.

THEY VIRTUALLY
HAVE TO PICK
HIM UP AND
CARRY HIM AWAY.

THE CHIEF CLOWN
TAKES A LAST
LOOK INSIDE)

MCU CLOWN

(T2) 09:05:34.

154.

MS CH CLOWN

That girl must be somewhere.

(HE THEN PULLS
THE FLAP BACK.

LEAVING ACE
INSIDE)

RECORDING BREAK

(65)

HR044306

(T3)

18:17:42

- 2/51 -

(T2)

18:16:38

(T1)

18:16:14

N/G
barbells

(127)

(S287)

19:01:14.

Doc's POV
Ring.

287.

BACKSTAGE

L/S RING
(THROUGH CURTAIN
MAGS/DOC F/G

25. INT. THE RING.

WS -
cut to all
for lift up
+ down.

/((INTERCUT AS
NECESSARY WITH
THE DOCTOR WATCHING
AS AT THE END
OF SCENE 23)).

WE SEE THE
CIRCUS SCENE
IN PART AS IF
FROM THE DOCTOR'S
P.O.V.:

THE ACTION IS
GLIMPSED IN A
FRAGMENTARY,
RATHER NIGHTMARISH
WAY AS IF THE
WATCHER CANNOT SEE
EVERYTHING AT
ONE TIME. /

THE FAMILY SIT
AS BEFORE
CHOMPING AWAY. /

THE RINGMASTER
APPEARS TO CANNED
APPLAUSE.

NORD STOMPS INTO
RING.

A SPOT HITS HIM. /

THE RINGMASTER
GRINS AND NORD
IS SHOWN A HUGE
BARBELL TO LIFT.

Q SPOTLIGHT

Reframe

18:18:03

for
M2S
Nord/RM
ends
on MS
Nord.

(S288)

17:10:19

288.

LS FAMILY

THE FAMILY SIT
AS BEFORE
CHOMPING AWAY. /

THE RINGMASTER
APPEARS TO CANNED
APPLAUSE.

NORD STOMPS INTO
RING.

A SPOT HITS HIM. /

THE RINGMASTER
GRINS AND NORD
IS SHOWN A HUGE
BARBELL TO LIFT.

Q SPOTLIGHT

H/A RING
(SEE NORD/RINGMASTER
+ 2 CLOWNS)

MLS NORD

290.

(127)

290
MLS NORD

- 2/52 -

T3

FOR THE FIRST
TIME NORD LOOKS
CONFIDENT.

T2

WITH MUCH STRAINING
HE TRIUMPHANTLY
LIFTS THE BARBELL
UP AND SHOWS IT
PROUDLY TO THE
AUDIENCE. /

CANNED
APPLAUSE

291.

S291
17:09:59
MLS FAMILY

THE FAMILY HOLDS
UP CARDS WITH
FIGURES ON THEM.
ALL ARE 9's. /

292.

2S RM/NORD

THE RINGMASTER
PATS NORD ON
THE BACK.

RINGMASTER
CRACKS WHIP

NORD SMIRKS.

THE RINGMASTER
HOLDS UP HIS
HAND TO CUT THE
CANNED APPLAUSE)

TIGHTEN ON NORD

RINGMASTER:

A man of might is Nord.
Now he'll go for broke
By making you laugh
With a favourite joke.

NORD: But - but -

(THE SPOT HITS
HIM AGAIN,
NORD BLANCHES
THEN TENTATIVELY
STARTS:)

A funny thing happened to me on the
way to the er on the way to the
er ...

293.

S293
17:09:38
2 B
MLS FAMILY

(HIS VOICE FADES
AWAY. /

WE CUT TO THE
FAMILY.

THE FAMILY NOW
HOLD UP CARDS
READING 0. ALL
OF THEM)

128

(T4)

13:14:29

(T3)

13:13:58

(T2)

13:12:52

(T1)

13:11:49.

(82)

- 2/53 -

T N/G

S/BY CURTAIN WAFTING

Action

T N/G

light

T N/G

action

26. INT. BACKSTAGE.

294.

LS RING
NORD B/G
LET HIM GO

TRACK BACK TO
2S DOC/MAGS

(THE DOCTOR
WATCHING GRAVELY.

NORD IS HEARD
PROTESTING AND
SCREAMING.

SUDDENLY THE
NOISE IS CUT OFF.

MAGS HAS JOINED
THE DOCTOR
DESPITE HERSELF.

THE DOCTOR
TURNS AWAY FROM
THE CAGE DOOR
IN DISGUST)

THE DOCTOR: (STERNLY) Is this
what you saw before?

MAGS: Not exactly. But just as
bad.

(THE LOUD CIRCUS
STARTS UP AGAIN.

CIRCUS
MUSIC

A HARSH BLASTING
NOISE AND A
BRILLIANT
COLOURED-FLASH
OF LIGHT FROM
THE DIRECTION
OF THE RING
LIKE THE FALL-OUT
OF AN EXPLOSION)

SUSTAINED
LIGHTING
FLASH

CURTAIN
WAFTING

18"

18"

16"

RECORDING BREAK

(82)

- 2/54 -

(T2)

(T1)

(129)

SET FX SMOKE
& DUST

16:09:31.

cut to
all +
back to

16:10:22

27. INT. THE RING.

WS.

N/G
Sound.

cut to all
@ end

295.

H/A RING
LET RINGMASTER IN
FROM R

(THE SPOT STILL
COVERS THE GROUND
WHERE NORD STOOD.

CANNED
MUSIC &
APPLAUSE

ALL THAT'S LEFT
IS THE LEOPARD
SKIN, SINGED
AND SCORCHED.

TO CANNED APPLAUSE
THE RINGMASTER
DISPLAYS A /
HANDFUL OF DUST
HE HOLDS.

296.

MS RINGMASTER
~~PAN DOWN WITH HIM~~
~~THEN UP~~

THEN HE POURS
IT SLOWLY ON
TO THE GROUND)

GO RAP
TRACK

CANNED APPLAUSE.

RINGMASTER CRACKS
WHIP.

THERE IS SILENCE.

15"

RECORDING PAUSE

(129)

23.5.88

- 2/55 -

*

83

(T1)

13:15:00

28. INT. BACKSTAGE.

297.

50/50 2S
DOC/MAGS

/ (MAGS AND THE
DOCTOR WATCH
WIDE-EYED)

(SEE CLUBS)

THE DOCTOR: Could you let something
like that happen to you?

MAGS: Could you?

(THE DOCTOR JUST
SMILES. MAGS SMILES
BACK.

THEY LOOK DOWN AT THE
INDIAN CLUBS

THERE IS SOMETHING
ANIMAL-LIKE IN
MAGS' SMILE)

8"

RECORDING PAUSE

83

(T2)

DS DRAPES & KITES IN

03:16:31

(T1)

N/G NOISE

no
cukup
to

03:15:20.

no cukup to

29. INT.

VESTIBULE.

201 + 202.

203.

(THE WHIZZKID IS
IN FULL FLOOD
TO A DEEPLY
BORED MORGANA)

200.

1
CU POSTER BORIATIC
WASTES

PULL OUT TO
KEEP 2S

WHIZZKID/MORGANA

201.

2
MS WHIZZKID

WHIZZKID: It must be awfully
exciting working for the Psychic
Circus, Morgana. / Particularly
when you did your tour of the
Boriatic Wastes. I think most of
your admirers would agree with me
that, that was one of your finest
ever gigs. Well, in so far as you
can tell from the posters, of
course, and - /

202.

1 P/U for
MS MORGANA

S203

203.

2
MS WHIZZKID
HOLD HIS MOVE

MORGANA: (CUTTING IN) Wouldn't you
like to be getting along inside? /

204.

1
MS MORGANA
HOLD TO 2S

WHIZZKID/MORGANA

WHIZZKID: (THRILLED) You mean,
I can go in? Just like that? /

MORGANA: Yeah. Go in right now.
Please.

WHIZZKID: Oh wow!

LET HIM GO L

(HE STARTS TOWARDS
THE ENTRANCE TO
THE RING.

MORGANA WATCHES
HIM GO WITHOUT
ANY OF THE CONCERN
WE SAW HER SHOW
FOR EARLIER
VISITORS)

15"

25"

25"

RECORDING PAUSE - 56 -

- 2/57 -

(T1)

22:06:25

30. INT. TENT CORRIDORS.

126.

MS ACE

LET HER
GO L

/ (A RIPPING SOUND.

ACE IS LETTING
HERSELF OUT OF
THE CUPBOARD-LIKE
SPACE IN WHICH
SHE HAS BEEN SHUT.SHE EMERGES AND
STARTS DOWN THE
CORRIDOR)

10"

RECORDING BREAK

- 57 -

- 2/58 -

(T2)

13:18:42.

(T2)

WS
MAGS/CAP/DOC.

13:16:55

(84)

MS CAP.

cutting to
2S MAGS/DOC31. INT. BACKSTAGE.

298.

MCU DOC

/ (THE DOCTOR AND
MAGS ARE PRACTISING
THROWING THE
INDIAN CLUBS
BETWEEN THEM. /

299.

DEEP 3S MAGS/CAPT/DOC

THE CAPTAIN WATCHES)

CAPTAIN: Mags -

300.

MS CAPT

MAGS: (FIERCELY) What? /

301.

DEEP 3S A/B

CAPTAIN: It's not going to work. I
remember when I was in the Baleful Plains
of Grolon I - /MAGS: I don't care.(THE CAPTAIN SHRUGS
IN MILD SURPRISE
AND SIPS HIS TEA)

302.

2S MAGS/DOC

THE DOCTOR: Ready? /

(MAGS NODS.

2 CLOWNS B/G

THEY START TO
ARGUE CLEARLY
BY PRIOR ARRANGEMENT)

I'm next, I believe.

MAGS: No, me.

(84)

(THE GUARD ROBOT
CLOWNS STARE AMAZED)

THE DOCTOR: (SOTTO VOCE) Keep it
up. I think it's going to work.

TIGHTEN

(THEY CONTINUE
ARGUING)

TO

MAGS: Look, I'm ahead of you.

TIGHT 2S

THE DOCTOR: Oh no, you're not. I
insist on going first.

MAGS: Oh no, you don't ...

(AND SO ON)

23"

RECORDING PAUSE

HR044305
HR044306

*
unicycle X2.

(S121)
P
(S122)

- 2/62 -

18:14:50
Good.

(T2)

18:13:49

(T1)

N/G Curtain

18:13:17

(125)

GO RAP TRACK

33. INT. THE RING.

RINGMASTER:

121.

MLS RINGMASTER

/ Well folks, they just keep on coming.
Oh What a day!
Another great act is coming your way.

(HE SIGNALS AND
THE SPOT HITS THE
WHIZZKID WHO IS
SEATED IN THE
AUDIENCE IN THE
IDENTICAL POSITION
TO ACE AND THE
DOCTOR.

THE RINGMASTER IS
GRINNING FROM
THE RING)

he'll entertain you and make
you stare
Our great new act is seated over
there.

122.

MLS WHIZZKID

LET HIM GO

(ENTRANCE THE
WHIZZKID RISES TO
CANNED APPLAUSE.

SPOTLIGHT
ONTO
WHIZZKID

HE STARTS TO MOVE
FORWARD PAST THE
FAMILY.

ONCE HE'S OUT OF
EARSHOT THE MOTHER
TURNS TO THE
FATHER)

123.

TIGHT 3S FAMILY

MOTHER: Hope he's better than the
last one.

(T1)
(S123) 17:11:00

(125)

T1

- 2/63 -

126

FATHER: Couldn't be worse.

GIRL: Mum, mum -

MOTHER: Shut up, and eat your popcorn.

RECORDING BREAK

126

- 63 -

(T3)

- 2/64 -

(T2)

(T1)

(86)

13:20:16.

13:19:46

13:19:11

N/G
Posns.34. INT. BACKSTAGE.(THE DOCTOR AND
MAGS ARE STILL
ARGUING) /

303.

2S MAGS/DOC

CLOWNS B/G

THE DOCTOR: Look, there's no argument.
I'm going on first.MAGS: I told you. I am.Q DOOR
OPENTHE DOCTOR: No, no, me ...LET CLOWNS
FALL F/G(A ROBOT CLOWN
OPENS THE CAGE
TO SEE WHAT THE
NOISE IS ABOUT.
AS HE PEERS IN,
THEY BOTH SWIFTLY
BATTER HIM OVER THE
HEAD WITH THEIR
INDIAN CLUBS AND
MAKE FOR THE DOOR.

PAN L

THE DOCTOR TURNS
AT THE EXIT)

Captain?

TO 3S
DOC/MAGS/CAPTCAPTAIN: No, thanks, old man. I'll
sit this one out. Goodbye, Mags.

HOLD ON CAPT

MAGS: (WITH BOTTLED UP DISMAY) Goodbye,
Captain.(THEY RUN FROM THE
CAGE. ANOTHER CLOWN
COMES UP. THEY
BIFF HIM OVER
THE HEAD TOO
AND RUN OFF)

(86)

- 64 -

25"

22"

22"

HRO44319

(53)

25.5.88

- 2/60 -

(S122)

(T3)

07:12:58

32. INT. CORRIDOR. OUTSIDE WORKSHOP

122.

LS CORRIDOR
ACE into f/g
see clowns/stretchers
b/g

(ACE COMES DOWN
THE CORRIDOR AND
SUDDENLY STOPS.

TWO CLOWNS EMERGE
FROM A DOOR WITH
A STRETCHER. ON IT
A BODY COVERED
APART FROM THE
HEAD. IT IS
THE NEWLY REPAIRED
METAL BUS CONDUCTOR)

~~123.~~~~OS TICKET INSPECTOR~~

HOLD TO MS CH.
CLOWN
See Ace b/g

CHIEF CLOWN: (FROM INSIDE)Test it and take it back to the *bus* site.

07:15:19

P/u for end
ACE TURNS AWAY FROM
CLOWN. HE GRABS HER
BACK TO M2S FACING
CAM

124.

MS ACE (from behind)

TRACK WITH HER
HOLD TO 2S
ACE/DEAD

07:14:38

(S125)

(T3)

(WE SEE IT CARRIED
OFF DOWN THE CORRIDOR
AWAY FROM ACE BUT
SHE IS TOO FAR
AWAY TO SEE WHAT
THEY ARE CARRYING,

ACE CREEPS NEARER.
THEN THE CHIEF CLOWN
EMERGES SUDDENLY
FROM THE SAME
DOOR. AND TURNS
IN THE OTHER
DIRECTION. /

125.

REVERSE 2S ACE/DEAD

HOLD TO 3S
CH.CLOWN/ACE/DEAD

ACE RUNS AWAY TO
LOOK FOR COVER.

BUT SHE HAS BEEN
TOO INTENT ON
LISTENING TO NOTICE THAT
DEADBEAT HAS APPEARED
BEHIND HER BRUSHING
THE FLOOR.

SO NOW ACE RUNS
STRAIGHT INTO HIM.

- 60 -

(53)

P/u

(T3)

(54)

- 2/61 -

25 ACE/DB.

CH CLOWN
IN. BEHIND
ACE

(T2)

07:15:59

DEADBEAT SMILES
MADLY BLOCKING ACE
PATH IN A PLAYFUL
AFTER YOU, NO
AFTER YOU GAME.

AND THE CHIEF
CLOWN COMES UP
BEHIND HER AND
GRABS HER) /

~~126.~~

~~MS CHIEF CLOWN~~

CHIEF CLOWN: (cont) No. Let me entertain
you. /

~~127.~~

~~MCU ACE~~

- 61 -

(54)

- 2/67 - (T2)

19:02:55

(T1)

19:02:10

HR044307

36. INT. BACKSTAGE.

2F 3B 4E

304. 1K
~~WHIZZ~~ RING
2S WHIZZ/RM
PAN L

/(THE RINGMASTER IS
USHERING THE WHIZZKID
INTO THE BACKSTAGE
AREA WITH CLOWNS
IN ATTENDANCE)

305. 2S
L/A DEEP 4S
2 CLOWNS F/G

WHIZZKID: Well, I have to say, it's
a real thrill for me to be here at
the Psychic Circus. I've collected
all your posters you see. /From all
your venues. And I've -

(THE RINGMASTER HAS
STOPPED IN AMAZEMENT.

WHIZZ/RM B/G

THE WHIZZKID FOLLOWS
HIS GAZE.

HOLD THEM TO F/G

THE CAGE LIES OPEN.
WITH A COUPLE OF
DEFUNCT ROBOT
CLOWNS LYING ON THE
FLOOR.

306. 2 S (T1) MS CAPTAIN
MS CAPTAIN
Pause to reframe
Action +
dial from
top.
19:03:26
10"

AND THE CAPTAIN
SITTING THERE WHO
LOOKS UP WELCOMINGLY)

RECORDING PAUSE

EXT. CIRCUS.

(T3)

04:05:32

37. INT. STONE ARCHWAY

32. LS CORRIDOR / (THE DOCTOR AND
MAGS RUN DOWN A
BILLOWING CORRIDOR.

HOLD TO 2S
MAGS/DOC

THE TANNOYS CRACKLE
INTO LIFE WITH
RINGMASTER'S VOICE)

TANNOY: Calling the Doctor. Calling
the Doctor. There's no escape.
Repeat. There's no escape.

MAGS: Won't they take no for an answer

(THEY STOP TO
LISTEN. AT
THE END THE
DOCTOR SNAPS)

No.

THE DOCTOR: ~~There's no need to repeat.~~
~~I heard the first time.~~

(THEY START TO
MOVE ON)

(T1)

MS MAGS

04:07:09

(MOPPING HIS BROW) ~~I'd no idea the~~
~~tent area was so huge.~~ We should
have made straight for the open air,
I suppose.

33. MAGS: Look. /
CU STONE PILLARS

(AHEAD IS AN ARCH-LIKE
ENTRANCE OF STONE
COVERED IN HIEROGLYPHICS.
BEYOND IT DARKER
CORRIDORS CARVED
IN STONE.)

34. 2S MAGS/DOC

THE DOCTOR EXAMINES
IT)

(T1)
MS MAGS.

(T3)

(24)

04:06:30 - 2/69 -

CU PILLAR
PAN UP TO
MOON

35.

CU STONE PILLARS
PAN UP TO
MOON

THE DOCTOR: Extraordinary, quite extraordinary. The same sort of stones that stand in the big tent itself. Where can they come from./

MAGS: Maybe they were always here.

THE DOCTOR: That thought had occurred to me.

Q MOON GLOW

MAGS: (SUDDENLY AGITATED) Can you see it?/

36.

MCU MAGS
DOC IN FROM R
HOLD TO 2S

THE DOCTOR: See what?

CU MOON
04:06:51

MAGS: That moon sign./

37.

CU MOON GLOWING

(SHE POINTS UP AT
A SIGN CUT INTO
THE STONE OF THE
ARCH./

37.

2S MAGS/DOC

IT SHOWS A CRESCENT
MOON AND NEXT TO
IT A FULL MOON
EMERGING FROM
CLOUDS.

BOTH INLAID IN
SILVER)

GO L WITH
MAGS

THE DOCTOR: (ALERT) A moon? Why does that worry you? Tell me.

TANNOY: Calling the Doctor. There's no escape

MAGS: ~~We should get on.~~

Don't ask just do it

(THE TANNOY MESSAGE
ECHOES DOWN THE
CORRIDOR AS THEY
MOVE ON)

~~TANNOY: Calling the Doctor. There's no escape.~~

(24)

- 2/70 -

PAN MAGS L
TO 2S
MAGS/DOC

MAGS: Won't they take no for an answer?

THE DOCTOR: No.

38.

L/S ARCH
LET THEM GO
L-R

/ (THEY GO INTO
STONE CHAMBER
AREA (CORRIDOR))

R E C O R D I N G P A U S E

- 70 -

- 2/65 -

(T1) 05:01:08.

35. INT. WORKSHOP.

58.

CS DOOR INSIDE

HOLD TO 2S
ACE/CH.CLOWN/ (ALL IS BLACKNESS
THEN THE DOOR IS
OPENED AND THE
CHIEF CLOWN PUSHES
IN A PROTESTING
ACE)ACE: Let me go. Let me go, pastry
face.CHIEF CLOWN: Oh no. Don't like clowns,
do you? After a while in here you'll
tell me what I want to know.

LET CH.CLOWN GO

PAN L WITH ACE

HOLD TO 3S
2 CLOWNS/ACE
FAV CLOWNS(HE PUSHES HER IN
AND SHUTS THE
DOOR.SHE BANGS ON IT.
SOMETHING RUSTLES
IN THE DARK BEHIND
HER. SHE TURNS
AND ADVANCES INTO
THE ROOM TO FACE IT.SHE CAN JUST BEGIN
TO MAKE OUT THAT
THIS IS SOME SORT
OF WORKSHOP WITH
ROBOTS AND ROBOT
PARTS STACKED ALL
AROUND IT)ACE: Who's there? Come on, you don't
scare me.(TWO ROBOTIC CLOWNS
LOOM OUT OF THE
SHADOWS.

- 65 -

(T1) n/g chalk
mark 05:02:31

- 2/66 -

(559)

(T2) 05:03:14

(T3) 05:03:31

59.

C/I ARM ON BENCH
GRABBING ACE

(T1)
(34)
THE TWO CLOWNS
ARE HALF-FINISHED
OR HALF REPAIRED AND
ONE IS SEMI-DISMEMBERED.
THE CLOWN COSTUMES
ONLY PARTIALLY
CONCEAL THE METAL
BENEATH.

ACE GASPS. /

ACE REACHES TO DISMEMBERED
PICK UP A
ARM FROM A
NEARBY WORKBENCH,
INTENDING TO USE
IT AS A WEAPON. /

X.

~~OS 2 CLOWNS/ACE~~
~~FAV CLOWNS~~

WHEREUPON THE ARM
GRABS BACK AT HER.

ACE CRIES OUT, LETS
IT GO AND RETREATS
AGAIN TOWARDS THE
DOOR.

X.

~~MCU ACE~~

~~THE CLOWNS BEGIN
TO ADVANCE ON HER~~

ONE CLOWNS ARM
+ HEAD MOVES IN
B/G.

SAFETY

* CU CLOWN
HEAD + ARM
MOVING.

05:02:07

7"

53"

- 66 -

(34)

- 2/71 -

(T1)

20:12:02

38. INT. STONE CHAMBER.

17. _____ / (THE DOCTOR AND
MS DOC MAGS START DOWN A
STONE CORRIDOR.

PAN L TO TIGHT
2S MAGS/DOC
HOLD ON MAGS

IT IS DARK AND
THE STONES ARE
COVERED IN
HIEROGLYPHICS)

18. _____ /
H/H 2S FROM REAR
HOLD ON MAGS (to
edge of well)

20:12:48

MAGS: It's weird. I don't understand.
(FALLS BACKWARDS)

19. _____ /
L/A (from well)
2S MAGS/DOC

(NEARLY FALLS
INTO WELL.
DOC CATCHES
HER WITH UMBRELLA.

30"

SHE IS ABOUT TO
TUMBLE HEADFIRST
DOWN SOMETHING.

THE DOCTOR CATCHES
HER IN TIME.

THEY STOP TO
STARE DOWN.

19A BLACK HOLE
MAGS/DOC POV.

A HOLE IN THE
GROUND, DARK AND
APPARENTLY
BOTTOMLESS STOPS
THEIR PATH)

Nasty little booby trap that. If
it is a booby trap, that is. The
Pharaohs used something rather similar.
I told Ramses the Second they were
more trouble than they were worth.
(MOVES CLOSER) Still there's certainly
no way ahead.

Reprise
Ep 3

12

7

20:12:02

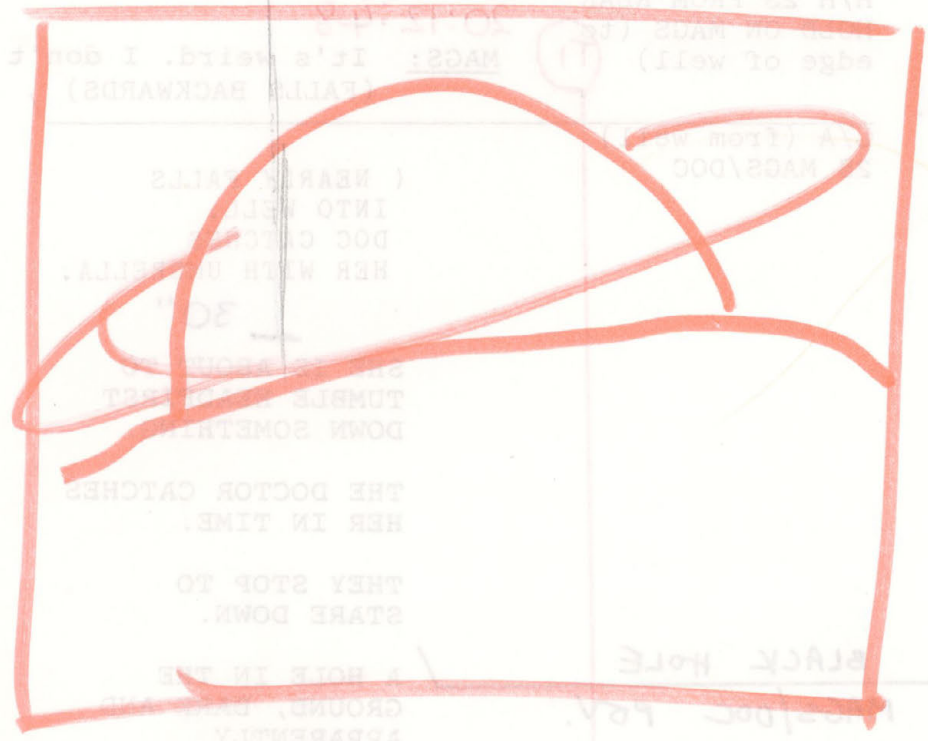
38. INT. STONE CHAMBER.

(THE DOCTOR AND
MAGS START DOWN A
STONE CORRIDOR.

IT IS DARK AND
THE STONES ARE
COVERED IN
HIRROGLYPHICS)

PAN L TO TIGHT
SS MAGS/DOC
HOLD ON MAGS

MAGS: It's weird. I don't understand.
(FALLS BACKWARDS)



(NEAR FALLS
INTO
DOC CATCHES
HER WITH AN ARM.
TUMBLE
DOWN SOMETHING

THE DOCTOR CATCHES
HER IN TIME.

THEY STOP TO
STARE DOWN.

A HOLE IN THE
GROUND, EARLY
APPARENTLY
BOTTOMLESS STOPS
THEIR PATH)

21' 56

1' 12

23' 08

+ 25

23' 33

23' 05
25

23' 30

12

MAGS: Is it a well?

THE DOCTOR: One way to find out.

(HE TAKES THE INDIAN CLUB HE'S STILL CARRYING AND DROPS IT DOWN THE HOLE.

CLUB FOR POST PROD.

THEY STRAIN FOR ANY SOUND. NONE COMES.

THEN THEY PEER DOWN./

20.

C/A EYE IN WELL

BELOW IN THE WELL IS A RED RIMMED EYE STARING AT THEM RECALLING THE SYMBOL ON THE KITES./

Reframe to tighter 25 MAGS/DOC.

20:13:28.

21.

L/A 2S MAGS/DOC

MAGS BACKS AWAY IN SHOCK.

21A

CU EYE IN WELL

21B

2S MAGS/DOC.

THE DOCTOR CONTINUES TO CALMLY PEER DOWN)

Doc looking down well

(THOUGHTFULLY) That eye. I've seen it before. It was all over the kites in the entrance hall. Fascinating.

Mags standing back

(T1) M2S DOC/MAGS 20:16:13.

HR 044315

(HE PEERS DOWN INTO THE WELL WHILE MAGS HOLDS BACK NERVOUSLY)

(S22) (T1)

(S22) (T1)

(T1) MS DOC

TIGHTER MCU CAP

MS CAP.

20:18:28

Somehow somewhere down here must be a clue to all that is going on in the Psychic Circus.

03:05:55

03:04:00

22.

MS CAPTAIN

(A THROAT IS CLEARED BEHIND THEM. THEY TURN TO FACE/THE CAPTAIN ACCOMPANIED BY A POSSE OF CLOWNS)

23.5.88

(TI)
MCU
CAP.

- 2/73 -

(TI)
MS
CAP.

(TI)
MS DOC

(TI)
M2S
DOC/MAGS.

(17)

23.

DEEP 3S & clowns
DOC/MAGS/CAP

boy
CAPTAIN: Awfully sorry to butt in
like this, old chap. But I'm afraid
you're wanted. You're *the next one*
due on in the Ring.

24.

MCU DOC

(THE DOCTOR LOOKS AT
MAGS THEN THE
CAPTAIN)

R E C O R D I N G P A U S E

- 73 -

(17)

1

105

"DOCTOR WHO"

'THE GREATEST SHOW IN THE GALAXY'

by

op music : 0'46.
op titles : 0'46.

Stephen Wyatt

EPISODE ONE

(T4) 16:05:48

H/A Ring

00:46.

1. INT. THE CIRCUS RING.

DUB
CANNED CIRCUS
MUSIC/LAUGHTER
APPLAUSE

Q SPOTLIGHT

Q RAP TRACK

238.

H/A RING
TIGHTEN TO
L/S RINGMASTER

(THE RINGMASTER
STANDS ISOLATED
IN A SPOT IN THE
CENTRE OF THE
RING.

HE IS A BLACK
JOE COOL IN
BRIGHT ULTRA-
HIP CLOTHES.

HE STARTS TO
CLICK HIS FINGERS.

PERCUSSION ESTABLISHES
A STEADY BUT
FAIRLY RELAXED
BEAT.

HE THEN SPEAKS
RHYTHMICALLY TO IT
IN A PSEUDO-RAPPING
STYLE)

105

ACE: Right, Professor.

THE DOCTOR: Someone down there once said everyone has to hang up their travelling shoes and stop wandering sooner or later. Maybe I'm just the exception that proves the rule.

ACE: Could be, Professor.

(THEY ALL LOOK
AGAIN TOWARDS THE
STILL BURNING CIRCUS)

FADE OUT

238
H/A RING

T4

1/2 -

106

T3

16:13:36.

239.

~~MLS RINGMASTER~~

~~SLOW~~

MS

~~Z/I TO~~

RINGMASTER

~~MCU RINGMASTER~~

P/u for
CU RINGMASTER

16:14:31

RINGMASTER:

Now welcome, folks, and I'm sure you'd
like to know,
We're at the start of one big circus show.
There are acts that are cool and acts
that amaze.

Some acts are scary and some will
daze.

Acts of all kinds and you can count
on that

From folk that fly to disappearing
acts.

(WE MOVE CLOSER INTO
THE RINGMASTER.

THE EFFECT BECOMES
MORE MANIC AND CREEPY)

There are lots of surprises for ~~all~~
the family

At the Greatest Show in the Galaxy.

So many strange surprises I'm prepared
to bet

Whatever you've seen before -

(PAUSE. /

240.

L/A CU RINGMASTER

SPOKEN, CLOSE
INTO CAMERA)

You ain't seen nothing yet.

47"

10:01:32.

RECORDING PAUSE

106

10.5.88

- 1/4 -

(T1)

(T2)

(2)

08:01:09

08:02:12.

USE (T1)
for
(S130)

* *

2. INT. TARDIS. CONSOLE ROOM.

130.

MS DOC (~~Profile~~)

Juggling.

/ (THE DOCTOR IS
JUGGLING BEAN BAGS
& READING BOOK ON JUGGLING
HE DROPS ONE OF BAGS)

131.

CS DOOR & CONSOLE
THINGS BEING
THROWN OUTACE IS SEARCHING
FOR SOMETHING)

Professor

ACE: ~~Here~~ Where's my Nitro - 9?THE DOCTOR: (INNOCENTLY) Isn't it in
your rucksack?ACE: Yeah. But where's my
rucksack?

132.

MS ACE
(on her knees)
coming out of
cupboard.

THE DOCTOR: Interesting question.

(ACE LOOKS AT HIM)

ACE: Things don't just vanish.

133.

MS DOC

(THE DOCTOR
THROWS BAG UP)
IT DOESN'T COME DOWN
AGAIN

THE DOCTOR: No.

(IT DOESN'T REAPPEAR)

10:01:48.

- 4 -
20"

23"

5. EXT. LANDING BASE. DAY.

55. WS LANDING BASE / (THE LANDING BASE
~~H/A LANDING BASE~~ *gas* IS A GLIMMERING
~~TRACK IN CRANE DOWN TO~~ *jetting* EDGED SILVER DISC
~~L/A LANDING BASE~~ IN THE MIDDLE
OF GLOOMY-LOOKING
OPEN COUNTRYSIDE.
56. 1 / SUDDENLY NORD
CU GAS JET MATERIALISES
cu 2 JETS / IN THE MIDDLE OF
cu 1 JET / IT SITTING ON A
MOTORBIKE.
57. / NORD IS BIG AND
L/A (LOCKED OFF) LANDING BASE BEEFY, HIS COSTUME
MIX TO A CROSS BETWEEN
L/A (LOCKED OFF) NORD ON A HELLS' ANGEL
LANDING BASE AND A NORDIC
SUPER-HERO.
58. / ON THE HANDLEBARS
~~MCU NORD~~ *MUM NORD,* OF HIS BIKE ARE
TWO HUGE ANIMAL
HORNS. THE REST
IS DECORATED
WITH FUTURISTIC
HELLS' ANGEL TYPE
INSIGNIAS.
59. WS / NORD RIDES OFF LANDING PAD.
~~NORD & MOTORBIKE~~ HE LOOKS ROUND
~~HOLD ON TO TIGHT SHOT~~ AT THE OPEN
~~ROCKET~~ *driving off cu BIKE* COUNTRYSIDE JUST
PAN UP TO *compartment* BEYOND THE DISC.
MCU NORD *takes bike*
of sandwich.
- WITH A LOOK OF
SATISFACTION HE
GETS OFF HIS BIKE
AND PULLS OUT A
HUGE AND DISGUSTING
SANDWICH FROM
INSIDE HIS JACKET.
- HE TAKES A HUGE
BITE FROM IT)

10: 02: 17

"DOCTOR WHO" 7J

"Greatest Show"

RECORDING DATE

16/5/88

Session

a.m.

EPISODE/SCENE NO. 1/5
LANDING BASE

SPOOL NOS: HR35065/HR41619

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
55	1	LOCKED OFF H/A LANDING BASE GASES APPEARING	15"	09:02:22
	2	LOCKED OFF H/A LANDING BASE & NORD (CAMERA 2 - HR41619)	25"	09:03:51
57.	1	L/A LANDING BASE LOCKED OFF NORD IN POSITION. HE LOOKS ROUND & DRIVES OFF comes to cu bike. N/G NORD COULDN'T GET SANDWICH OUT. (CAMERA 2 - HR41619)	24"	09:07:17
59	1	WS NORD DRIVES OFF LANDING BASE. PAN UP TO CU BIKE/SANDWICH. PAN UP TO MCU NORD EATING SANDWICH. N/G spanner	20"	09:11:56
	2	N/G F/G SMOKE	30"	09:14:28
	3	GOOD (CAMERA 2 - HR41619)	25"	09:24:30
58	1	MCU NORD. RIDES OFF ROF LOCKED OFF - CAMERA 2 HR41619		
		H/A LANDING BASE PAN LEFT & DOWN. CU JETS (EMPTY FRAME - FOR DAVE CHAPMAN) (CAMERA 1 - HR35065)	20" 50"	09:37:15 09:37:56

"DOCTOR WHO" 7J

"Greatest Show"

EPISODE/SCENE NO. 1/5

RECORDING DATE 16/5/88
Session a.m.

SPOOL NOS: HR35065/HR41619

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
	1	H/A LANDING BASE CRANE DOWN TO GAS JETS (CAMERA 1 - HR35065)	22"	09:41:42
		CU GAS JET & again " " (CAMERA 2 - HR41619)	22"	09:41:42 09:43:00 09:43:50 09:44:11

4

57

10.5.88

- 1/10 -

(TI) 08:04:11

(TI) 08:04:46

P/u for
ball drop.4. INT. TARDIS.

134.

~~LADDER & DOC'S
LEGS~~THE DOCTOR UP
A LADDER REPAIRING
(CEILING) & LOOKING FOR
BEAN BAG

(TI) 08:02:44.

135.

~~LOCKED OFF~~

SATELLITE MATERIALISES

EMPTY FRAME

08:03:50

BEHIND THEM IN
AN UNEXPECTED
CORNER OF THE
TARDIS THE SATELLITE
SILENTLY
MATERIALISES AND
LIES THERE EYES
GLOWING, STEAMING
SLIGHTLY.THE DOCTOR CONTINUES
CONJURING. ACE KEEPS
LOOKING FOR HER RUCKSACK.THEN THE SATELLITE
GIVES OUT A
FAINT BLEEPING
SOUND.AT FIRST THE
DOCTOR ASSUMES
IT'S COMING FROM
THE CONTROL PANEL
AND PUTS HIS
EAR TO IT)

136.

LADDER & LEGS

THE DOCTOR: What's that peculiar
noise? BALL DROPS DOWN AGAIN.

137.

MS ACE coming out
of cupboardACE: What peculiar noise? (Ball
reappears) I don't hear any peculiar
noise.

138

MS SATELLITE

(ACE TURNS AND
SEES THE SATELLITE.IT'S EYES IMMEDIATELY
GO BLANK.

Doc.

57

(T1)

**

(T2)

(T3)

08:06:51

USE
SATELLITE
CROSS 1/11 -
FROM (T2)

08:05:36

DOC UP LADDER
+ LEGS cutting to
C2S Doc/ACE

(58)

139.

Ladder + Doc getting down

IT LIES THERE
(BLEEPING AWAY)

BOTH CROSS TO
SATELLITE

~~W/A SATELLITE~~
~~DOC/ACE~~

THE DOCTOR: How extraordinary! It's
materialised inside the Tardis.

CU SATELLITE

140.

LOOSE 2S DOC/ACE

ACE: Is that unusual?

THE DOCTOR: Almost without precedent.

(HE PRODUCES A
GEIGER COUNTER
FROM HIS VOLUMINOUS
POCKET AND
RESTRAINS ACE
WHILE HE DOES
A CHECK)

HOLD TO
TIGHT 2S

(WITH SOME RELIEF) The radiation count
is normal.

ACE: Ace!

(SHE MOVES TOWARDS
THE SATELLITE)

THE DOCTOR: Wait a moment. There are
a couple more routine checks we must
make.

(HE PRODUCES A
COUPLE MORE
ODD-LOOKING
MEASURING INSTRUMENTS
FROM HIS POCKET.

ACE IS IMMEDIATELY
TAKEN WITH ONE
OF THEM AND
PICKS IT UP)

ACE: What's this one measure?

THE DOCTOR: Good question.

(58)

T3

T2

(59)

- 1/12 -

ACE: And this one?

X } 08:02:44.
141. MS SATELLITE

THE DOCTOR: This one measures the other one. But this one detects explosives./

ACE: Explosives?

THE DOCTOR: It might be some kind of bomb.

X }
142. W/A
WS Doc Ace + satellite
5143
08:09:40
143. CU PLUG
it crosses to console.
08:16:50.

ACE: If it is, can I keep it? /

THE DOCTOR: No. Mind you it looks pretty harmless to me. Just what you'd expect in this part of the Galaxy. STET /

(WHILE THEY'VE BEEN BUSY WITH THE INSTRUMENTS, THE SATELLITE LEFT ON THE FLOOR HAS SPROUTED LEGS AND CREPT SPIDER-LIKE TOWARDS THE CONSOLE.

NOW JUST AS THE DOCTOR AND ACE TURNS, HOLDING A MEASURING INSTRUMENT APIECE, THE SATELLITE SHOOTS OUT A SNAKE-LIKE WIRE AND PLUGS ITSELF INTO THE CONSOLE.

L/A
CU SATELLITE
plugging in

THEY STARE)

C2S

08:08:39.

ACE: Was that just as you'd expect too, Professor?

} 08:09:22 (see coats)

THE DOCTOR: Not entirely. no /

X }
144. CU SCREEN
08:09:25
(clean)

- 12 -

DOC EXITS
ACE INTO
LOF by
ladder.

cu L/A cu satellite
plugging in

(59)

(T1) 08:08:07

(60)

- 1/13 -

25 ACE/DOC

They sit into.

(THE SCREEN SUDDENLY
ERUPTS INTO
LIFE.

145.

DOC & ACE SITTING
ON LADDER

A PICTURE OF
A CIRCUS TENT
APPEARS ACCOMPANIED
BY A SOUPY
SOUNDTRACK AND
A VOICE (THAT
OF THE CHIEF
CLOWN))

~~CU TARDIS SCREEN~~

VOICE: Yes, it's Festival Time at
the Psychic Circus - the Greatest Show
in the Galaxy. So why not come along
and have the time of your life with
the non-stop action of the circus ring.

~~C25 ACE/DOC~~

~~CU SCREEN~~

~~C25 ACE/DOC~~

A/B.

08:08:39

08:09:22

08:09:25

146.

CU SCREEN

Z/I TO SCREEN
FOR MIX THROUGH
TO LOCATION

ACE: (IN DISMAY) Oh no, I don't
believe it. Junk mail. We used to get
mounds of the stuff through the
letterbox. And now you're being
bombarded with it inside the Tardis.

THE DOCTOR: Junk mail gets everywhere.

(THEY WATCH THE
SCREEN.

THE TENT IS
NOW SHOWN

~~M25 ACE/DOC~~
~~Ace walks to~~
~~console + unplugs.~~
~~Tighten to~~
~~C25 DOC/ACE.~~

~~VOICE: There's big prizes too for
the best new circus acts. No wonder
travellers from all over the Galaxy
make their way to the planet Segonax
for the Festival. Remember, whether you
want to watch or whether you want to
compete, there's a great time for you
on the Planet Segonax.~~

EPISODE 1 SCENE 4

SHOTS FOR TARDIS SCREEN

- ✓ (1) CU CHIEF CLOWN
- ✓ (2) JUGGLING SHOTS
- ✓ (3) WS RING - CLOWN ACTIVITIES

16:15:37 (2)+(3)

(1) 17:11:39

(T2) 17:11:58

08:15:08.

- 1/15 -

08:13:21

6. INT. TARDIS

147. 2S DOC/ACE & ladder / VOICE: The Planet has an earthlike telluric atmosphere and, what is more, easy access via our special polyportable landing base.

HOLD ACE MOVE TO CONSOLE

(WE SEE A GLAMORIZED IMAGE OF THE LANDING BASE ON THE VIEWING SCREEN.)

~~148.~~

~~OS HAND PULLING OUT PLUG~~

ACE PULLS THE SATELLITE'S WIRE OUT OF THE CONSOLE)

149. DEEP 2S DOC/ACE

Tighten.

THE DOCTOR: I thought you'd have been interested in going to the circus, Ace.

ACE: Nah. Kids' stuff. I went once. They didn't even have any tigers. It was naff and it was boring. Apart from the clowns, of course.

THE DOCTOR: You found them funny?

ACE: No, creepy.

THE DOCTOR: Well, I think you're being unfair. Many of the acts require a great deal of skill and courage. You should appreciate that. As a matter of fact, I quite fancy the Festival talent contest myself.

(PLAYS SPOONS)

ACE: Leave it out.

(DOC STOPS PLAYING SPOONS)

(SUDDENLY THE SATELLITE ON THE FLOOR RE-PLUGS ITSELF ITSELF IN AND STARTS TO SPEAK AGAIN BEFORE SHE CAN)

CU PLUG

VOICE: Scared?

M2S Ace/Doc.

ACE: What?

CU satellite

- 15 -

* CU SATELLITE
speaking
plugging
unplugging
twirling etc.

08:17:27.

- 1/16 -

VOICE: Scared to come to the Psychic Circus?

M2S

Ace/Doc

ACE: No. 'Course not.

VOICE: Scared to take part?

ACE: No.

on satellite

VOICE: Well, if you are, then go ahead, ignore me. I quite understand.

M2S

Ace/Doc

ACE: I don't believe it. (unplugs machine) Junk mail that talks back.

THE DOCTOR: (A TRIFLE SMUGLY) Shall we throw it away and forget about it? I'm sure the Psychic Circus isn't scary at all. They all came from Earth originally anyway. It's just a teaser to get us to go.

(ACE DELIBERATES
FOR A MOMENT THEN
STARES DOWN AT
THE SATELLITE)

on satellite

ACE: (SIGHING) OK, you win, junkbox. I'm not scared of anything.

M2S Ace/Doc

10:04:11

6

- 1/17 -

/BLUE LAGOON LOC/

7. EXT. COUNTRYSIDE. DAY.

111.

~~MA~~ 2S. ~~FLOWER/BELL/FC.~~
(LET THEM GO L)
from behind rock.

(A FIELD IN THE COUNTRY. A GLOOMY, SUBDUED FEEL TO THE LANDSCAPE AS IN (8)).

112.

H/A L/S FLOWER/BELL
they run R-L

FROM BEHIND A BUSH AT ONE EDGE TWO FIGURES APPEAR. THEY CROSS OPEN LAND. THEY ARE DRESSED IN TATTERED HIPPI-STYLE GEAR. THE MALE, BELLBOY, IS MID-TWENTIES, HIS COMPANION, FLOWERCHILD, SLIGHTLY YOUNGER.

THEY ARE CLEARLY FRIGHTENED OF SOMETHING. THEY LOOK AROUND NERVOUSLY THEN START TO RUN ACROSS THE FIELD.

BELLBOY STUMBLES. FLOWERCHILD COMES BACK TO HELP HIM. HE STAYS SLUMPED ON THE GROUND FULL OF DESPAIR)

113.

falls into

MS BELL
HOLD TO TIGHT 2S
BELL/FLOWERCHILD

A FLOWERCHILD: (KNEELING BY HIM) Come on. We can't give up now.

B BELLBOY: (WEARILY) They'll catch us. I know it. *and* drag us back to the Circus. *They'll*

C FLOWERCHILD: Bellboy, please. You promised. You know, it's down to us now. We're the only ones left to fight. *Come on.*

10:04:48

- 17 -

38

7

- 1/22 -

/ 2ND UNIT KITE SHOTS SEE SHOT LIST/

9. EXT. COUNTRYSIDE. DAY.

86. / TOP OF THE ROAD/

L/A ROAD & TERRAIN
HEARSE IN FROM R.
PAN L WITH HEARSE
AND ELEVATE

(A BLACK HEARSE-
LIKE THIRTIES
LIMOUSINE EMERGES
FROM SOME WOODLAND.

THE CAR STOPS.
OUT OF IT STEP
A FIGURE DRESSED
IN AN UNDERTAKER'S
BLACK SUIT AND HAT.

WINDOW OPENS

~~TIGHTEN TO MS~~ CHIEF CLOWN
~~CHIEF CLOWN THROUGH~~ he gets
~~WINDOW~~ out.

~~PAN UP WITH HIM TO~~
~~MS CHIEF CLOWN~~

HE WEARS A MEDALLION
ROUND HIS NECK
BASED ON THE EYE-
LIKE SYMBOL THAT
DECORATES THE KITES.
BUT HIS FACE IS
THAT OF A WHITE-
FACED CLOWN, CRUEL
AND IMPASSIVE. (HE
IS IN FACT THE
CHIEF CLOWN THOUGH
WE DON'T KNOW
THIS YET).

THE EFFECT AMID
THE GREEN IS VERY
SINISTER.

~~HE POINTS UP AT~~
~~THE SKY.~~ / SOME OF
THE KITES FLUTTER
THERE. INSIDE THE
CAR A SIMILARLY
DRESSED CLOWN IN
THE DRIVER'S SEAT
PRESSES SOMETHING
ON A FRONT CONTROL
PANEL.

FROM THE PANEL
EMERGES A SHRILL
BLEEPING SOUND.

87. C/AWAY KITES (2ND UNIT)

88. MS A/B
LET HIM GO L

89. ~~L/A CLOWN IN CAR~~ all control,
~~TIGHTEN TO CONTROL~~ panel-hand
~~PANEL~~ in.

90. C/AWAY KITES (2ND UNIT)

THE KITES MOVE
OFF ACROSS THE SKY.

91.

chief clown.

~~M/S A/D~~
~~LET HIM GO R~~

THE BLEEPING
CHANGES IN
FREQUENCY AS THEY
MOVE.

92.

cut to int Hearse

~~O/S CLOWN~~
~~SEE CONTROL PANEL~~

SATISFIED, THE CHIEF
CLOWN GIVES A CRUEL
SMILE AND SIGNALS
TO THE DRIVER TO
SWITCH OFF THE
CONTROL PANEL.

~~HOLD TO~~

~~O/S 2S CHIEF CLOWN/ CLOWN~~

*chief clown sits in
window up - they
exit L.*

THE BLEEPING STOPS.

93.

~~L/A HEARSE LET IT GO L~~

THE CLOWN GETS
BACK IN THE CAR
AND DRIVE OFF IN
THE DIRECTION THE
KITES HAVE GONE)

10:05:33

"DOCTOR WHO" 7J
"Greatest Show"

RECORDING DATE
Session:

EPISODE/SCENE NO.. 1/9
COUNTRYSIDE

SPOOL NO: HR41621

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
86 88 91	1	WS TERRAIN. HEARSE ENTERS ROF. PAN R-L TO CS HEARSE WINDOW DOWN. CHIEF CLOWN LOOKS OUT. HE GETS OUT TO MS N/G action - chief clown doesn't look in front of car.		12:17:33
	2	N/G - gets back in car doesn't close window.		12:22:38
	3	A/B - chief clown looks forward then l. gets back into hearse.		12:25:43
89	1	CS CONTROL PANEL. CLOWNS HAND IN		12:40:31
	2	CS A/B. CHIEF CLOWN GETS BACK IN. PAN UP TO CS WINDOW AS IT WINDS UP.		12:40:48
92 93?	3	A/B WINDOW WINDS UP & HEARSE EXITS LOF		12:43:41
87 90		<u>HR41626</u> KITES - VARIOUS WILDTRACK DOOR SLAM		15:39:20 onwards 12:50:15

8

114. / ROAD LOCATION (18.05) /

~~L/S ROAD~~ ~~600 LS Road.~~

PAN L WITH BELL/FLOWER

LS sandpile

D

BELLBOY: Flowerchild look!

C2S KITES.

115. / SANDPILE LOC /

L/A 2S BELL/FLOWER

~~PAN UP TO KITES~~

~~IN SKY~~

(HE POINTS UP
INTO THE SKY. A
COUPLE OF BRIGHTLY
COLOURED KITES
FLY THERE. THEY
CARRY A DISTINCTIVE
EYE-LIKE SYMBOL.

BOTH STARE AT
THEM IN HORROR.

BELLBOY MAKES AN
EFFORT AND GETS
TO HIS FEET AND
LOOKS UP WISTFULLY
AT THE SKY)

~~116.~~

~~2S A/B~~
~~LET THEM FALL INTO F/G~~

E Your kites, your beautiful kites.

~~F~~ FLOWERCHILD: We mustn't think of
that now. Come on.

LET THEM GO

(AND THE TWO OF
THEM START FURTIVELY
AGAIN ACROSS THE
FIELD.

?

*

ABOVE THEM THE
KITES FLUTTER)

10: 05: 54

39

"DOCTOR WHO" 7J
"Greatest Show"

RECORDING DATE
Session:

EPISODE/SCENE NO. 1/7
 COUNTRYSIDE

SPOOL NO: HR41621

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
111	1	CS ROCKS - LAKE IN B/G. BELLBOY & FLOWERCHILD EMERGE. THEY RUN R & EXIT. NO DIALOGUE N/G exit wrong side.		14:30:43
	2	A/B - good - exit LOF		14:32:36
	1	CLEAR BLUE SKY		14:23:02
	2			14:58:16
113	1	CS TERRAIN. BELLBOY ENTERS ROF & COLLAPSES FLOWERCHILD ENTERS ROF TO C2S Dialogue A-C EXIT LOF N/G - wrong dialogue		14:45:01
	2	A/B - good		14:45:43
	3	A/B - good	21"	14:47:01
112	1	WS - TERRAIN. BELLBOY & FLOWERCHILD EMERGE FROM BEHIND ROCK. THEY RUN R-BOY PAN WITH CHILD THEM. BELLBOY TRIPS. THEY STOP & TALK THEN MOVE ON. N/G camera	18"	15:08:40
	2	A/B		15:10:44

"DOCTOR WHO" 7J
"Greatest Show"

RECORDING DATE
Session:

EPISODE/SCENE NO. 1/7

SPOOL NO: HR41621

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
114	1	CS TERRAIN. BELLBOY ENTERS ROF. TRACK R-L ACROSS TERRAIN & PICK UP BELLBOY ON OTHER SIDE. FLOWERCHILD CATCHES UP. THEY EXIT LOF N/G - camera.		11:44:16
	2	N/G - camera & action		11:47:55
	3	GOOD - BEGINS ML2S BELL/FLOWER. TRACKS PAST TERRAIN & PICKS THEM UP AS M2S EXIT RUNNING LOF		11:53:37
115 116	1	BELLBOY/FLOWERCHILD ARRIVE TOP OF SANDPILE. DOWN HILL TO M2S EXIT ROF. Dialogue - E-F		17:56:45
	2	LONGER VERSION OF ABOVE. N/G - Flowerchild falls over.		18:03:10
	3	LS - FLOWERCHILD'S LINE FLUFFY. BELLBOY GOES OOF L.		18:08:48
	4	LS - BELLBOY EVEN WORSE OOF		18:14:41
		CS KITES 2 KITES A/B - exit top of frame		18:16:05 18:16:19 18:16:34

9

8A.EXT. ROADSIDE. DAY.

16. DEEP RAVINE

H/A LANDSCAPE (LOCKED OFF)
MIX TO

H/A TARDIS (LOCKED OFF)

Doc & Ace exit.

~~CRANE DOWN~~

~~TO~~

(THE SAME STYLE
OF GLOOMY LANDSCAPE.

THE TARDIS MATERIALISES
ON THE SIDE OF A
WINDING COUNTRY LANE.

A MOMENT LATER
ACE AND THE DOCTOR
STEP OUT OF IT.

THEY LOOK AROUND
AT THE DESERTED
COUNTRYSIDE)

~~H/A 2S DOC/ACE~~

L/A 2S Doc/Ace

A THE DOCTOR: So this is Segonax. Not quite
the green and pleasant land we were led to
expect. I've heard good reports of the
friendliness of its natives.

~~C/AWAY BLUE LAGOON
PAN L~~

B ACE: I don't see this landing base,
Professor.

~~2S A/B~~

~~EXIT LOT~~

C THE DOCTOR: Oh, I expect that's for
those not fortunate enough to possess
a Tardis.

(ACE GIVES HIM A
SCEPTICAL LOOK)

D ACE: So now where?

19. P/U Doc/Ace IN ROT.

L/S ROADSIDE STALL

(THE DOCTOR POINTS
AHEAD OF HIM UP
THE LANE)

~~20. 2S DOC/ACE
LEFT THEM GO~~

E THE DOCTOR: I'll ask for directions
over there. (cont ...)

10:06:30

9

"DOCTOR WHO" 7J
"Greatest Show"

RECORDING DATE 14/5/88
Session: p.m.

EPISODE/SCENE NO. 1/8A
ROADSIDE

SPOOL NO: HR35073/HR35074

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
16 18 20	1	<div> <div> CAMERA 1 HR35073 </div> <div> CAMERA 2 HR35074 </div> </div> <p>CU TARDIS ON ROF DOC/ACE EXIT. DIALOGUE A-E PAN L WITH THEM THEY EXIT LOF</p> <p>N/G action & no light flash</p>	35"	15:14:12
	2	N/G fluff. Out dialogue C	25"	15:17:47
	3	N/G Doc fell out dialogue E	40"	15:18:39
	4	N/G Doc's intentional fall	43"	15:20:50
	5	GOOD	35"	15:22:27
19	1	CAMERA 1 HR35073 TIGHT SHOT POV STALLSLADY FROM TARDIS	10"	15:36:14
	2nd version	WIDER SHOT. DOC/ACE INTO FRAME	10"	15:38:44
16	1	CAMERA 2 HR35074 LOCKED OFF SHOT LANDSCAPE - NO TARDIS.	15"	15:56:47
17		CUTAWAY - DOC'S POV SEGONAX HR41621		14:56:56 14:58:16

/ LOOKING FROM TOP OF THE HILL ON SKINNERS ROAD /

12. EXT. COUNTRY ROAD. DAY.

63.

L/S NORD & MOTORBIKE

/

(NORD HAS NOW
LEFT THE LAUNCHING
PAD AND IS DRIVING
ALONG THE ROAD /
EATING HIS DISGUSTING
SANDWICH WITH ONE
HAND.

~~64.~~

~~MS NORD~~

FROM TRACKING VEHICLE
OR MOUNT ON
MOTORCYCLE

WHEN HE'S HAD
ENOUGH. HE CHUCKS
THE REST AWAY.

AS HE DOES SO
HIS BIKE STARTS
TO MAKE UNHEALTHY
NOISES)

10:06:38

"DOCTOR WHO" 7J

"Greatest Show"

RECORDING DATE 16/5/88
Session p.m.

EPISODE/SCENE NO. 1/12
COUNTRY ROAD

SPOOL NOS: ~~HR41628~~
HR41619

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
63	1	LS NORD ON BIKE. DRIVES TOWARDS CAMERA TO MS NORD EATING SANDWICH. TAKES BITE THEN THROWS SANDWICH AWAY. No dialogue OK - but needs to throw earlier.	20"	14:13:47
	2	A/B - GOOD	18"	14:17:43

11

8B. EXT. ROAD SIDE STALL

21.

MLS STALLSLADY

sitting.

(A LARGE TRUCULENT-
LOOKING LADY SITS
BY THE ROADSIDE
WITH HER STALL
BESIDE HER. IT
OFFERS FOR SALE
DISGUSTING FRUIT
OF VARIOUS FORMS
AS WELL AS DRINKS
AND SNACKS.

22.

LOOSE 2S DOC/ACE

SHE WATCHES IMPASSIVELY
AS THE DOCTOR AND
ACE APPROACH)

23.

~~MS STALLSLADY~~

Ace

A THE DOCTOR: (RAISING HIS HAT)
Good afternoon.

(NO RESPONSE)

24.

2S DOC/ACE

I'm

My name is The Doctor and this is
my friend, Ace.

25.

~~DEEP 3S~~
~~STALL/DOC/ACE~~

Ms Stallslady

(PAUSE.

THE LADY TAKES
THEM IN)

LET HER GO R

3S Ace f/g / stalls (b/g)
Doc (f/g)

B STALLSLADY: What sort of costume do
you call that?

C THE DOCTOR: I don't understand.

25A

~~MS DOC~~ Cu Doc's
hand in disgusting frank
~~MS~~ Pan up to MUR
Doc.

D STALLSLADY: And her's is no better.
We don't want your type round here.

25B

~~DEEP 3S~~ MS
~~STALL~~ Stallslady
LET STALLSLADY GO R

E THE DOCTOR: And what type might that
be?

STANDS AND CROSSES

F STALLSLADY: Weirdos. You can tell
them at a glance you know.

26.

~~MS~~ 2S ~~DOC~~ ACE

Ace/Doc.

10

G ACE: (SOTTO VOCE) Friendly natives,
eh, Professor?

~~27.~~

~~O/S 2S FAV DOC~~

H THE DOCTOR: Let us not be hasty.

~~28.~~

~~AL CHOPPER + FRUIT~~

~~32 ACE / STALLS / DOC~~

~~25 ACE / DOC~~

~~28A~~

~~MS STALLSLADY~~

(HE TURNS A
WINNING SMILE ON
THE STALLSLADY.

SHE SCOWLS BACK)

~~28B~~

~~3S FAV ACE / DOC~~

I ~~First impressions can be misleading.~~

~~LET HER GO~~

J ACE: Yeah.

STALLSLADY BACK
(THEY BOTH REGISTER
THE DISGUSTING
LOOKING FRUIT AND
VEG)

~~HOLD ACE / DOC~~

K Like with clowns?

L THE DOCTOR: Precisely.

10:07:07.

"DOCTOR WHO" 7J
"Greatest Show"

RECORDING DATE 14/5/88
Session: p.m.

EPISODE/SCENE NO. 1/8B
 ROADSIDE STALL

SPOOL NO: HR35073/HR35074

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
21- 24	1	CAMERA 1 HR35073 MS STALLSLADY DOC/ACE ENTER ROF Dialogue A-E	21"	16:52:51
23	1	CAMERA 1 HR35073 MCU STALLSLADY Dialogue A-D	18"	16:54:41
	1	CAMERA 1 HR35073 ACE/DOC F/G STALLSLADY B/G she stands on "hers is no better" PUSHES THROUGH THEM. ENDS M2S ACE/DOC Dialogue B-end N/G fluff out at E/F	20"	17:20:17
	2	A/B N/G cam 1 still moving	30"	17:21:34
	3	A/B N/G didn't hit fruit	15"	17:23:07
	4	A/B N/G vision not happy	30"	17:24:54
	5	GOOD	30"	17:26:38

"DOCTOR WHO" 7J
"Greatest Show"

RECORDING DATE 14/5/88
Session: p.m.

EPISODE/SCENE NO. 1/8B
 ROADSIDE STALL

SPOOL NO: HR35073/HR35074

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
	1	CAMERA 1 HR35073 CU CHOPPER N/G ACTION FOR CU	30"	17:33:18
		CAMERA 2 HR35074 MCU STALLSLADY Dialogue from B but use for dialogue F		
	2	A/B N/G vision soft	25"	17:35:28
	3	A/B OK BUT CHOP N/G (use T1)?		
	4	N/G NOT UP TO SPEED	25"	17:41:13
	5	A/B GOOD	25"	17:42:40
	1	CAMERA 1 HR35073 W3S from behind stalls lady Dialogue B-end	30"	17:48:15
		CAMERA 2 HR35074 W3S from behind Doc M2S DOC/ACE becomes 3S DOC/ACE STALLSLADY Dialogue B-end		
		WILDTRACK CHOPPER		17:48:54

12

/BLUE LAGOON LOC/

10. EXT. COUNTRY ROAD.

102.

H/A L/S BELL/FLOWER

(BELLBOY AND
FLOWERCHILD STAND
BY THE SIDE OF
THE ROAD. BOTH
LOOK GRAVE)

103.

~~TIGHT~~ 2S BELL/FLOWER

A FLOWERCHILD: There's no choice.

B BELLBOY: (NODDING) The kites will
~~keep on tracking us.~~ *for ever*

C FLOWERCHILD: One of us must get there.

~~D~~ BELLBOY: And the other one?

*O/S 2S FAV
F.C.*

~~(FLOWERCHILD SHRUGS
UNABLE TO SPEAK.
SHE KISSES BELLBOY.
IMPULSIVELY SHE
REMOVES A DISTINCTIVE
EARRING OF A SHARP-
EDGED ANGULAR DESIGN.~~

A MATCHING EARRING
REMAINS ON HER
OTHER EAR)

E FLOWERCHILD: I want you to have this.

*O/S 2S FAV
BB.*

F BELLBOY: (MOVED, TAKING IT) I'll *find a*
wait here a while. ~~then take the long~~
route. *round.* That should draw them after me.

*O/S 2S FAV
FC. she
exits R.*

G FLOWERCHILD: No silly risks now.

H BELLBOY: (URGENTLY) Go on. / (cont ...)

*MS BB.
he exits L*

~~THEY EXITS.~~

34

10:07:56.

"DOCTOR WHO" 7J
"Greatest Show"

RECORDING DATE
Session:

EPISODE/SCENE NO..

1/10
COUNTRY

SPOOL NO: HR41621

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
102	1	H/A WS BLUE LAGOON. FLOWERCHILD SITTING. BELLBOY BY LAKE. BELLBOY JOINS FLOWERCHILD. Dialogue. A-H THEY KISS. SHE EXITS ROF. BELLBOY EXITS LOF	1'00	15:43:34
	2	CLOSER VERSION OF ABOVE.		15:47:04
103	1	MS FLOWERCHILD. BELLBOY ENTERS LOF TO M2S BELL/FLOWER Dialogue out at E N/G too far apart & fluff		15:59:55
	2	A/B N/G noise - fluff line F		16:01:25
	3	GOOD	1'00	16:03:54
103A	1	C2S FAV FLOWERCHILD. Dialogue A-H FLOWERCHILD EXITS ROF. ENDS ON MS BELLBOY		16:08:07
103B	1	C2S FAV BELLBOY		16:14:58
	2	A/B - reframed		16:16:58
104 106	1	BELLBOY ENTERS ROF TO MLS BELLBOY. Dialogue I EXITS LOF	15"	11:18:38
105		EMPTY SKY		14:23:02 14:58:16

13

7

3.5.88

- 1/29 -

T2

Good.

T1 N/G car too*
slow

20:06:59

T 20:05:54

13a. INT. HEARSE.

14A.

2 KITES

15.

TIGHT SHOT DOOR

HOLD DOOR
OPENING.PAN UP TO L/A
MS CH.CLOWN
(sky backing)(THE CHIEF CLOWN SITS
IN THE HEARSE STUDYING
THE CONTROL PANEL.
ANOTHER CLOWN SITS
BESIDE HIM.
WE HEAR THE STEADY
BEEPING OF THE KITES)

CHIEF CLOWN: We can't have lost them.

2 KITES

20:07:59 L/A

MS CC

A/B he

F/S T2 gets

CH.CLOWN gets in door
closes door + windowup.
Car exits

LOF.

(HE STARES OUT THROUGH
THE SMOKED WINDSCREEN.
WE SEE THE KITES BOB
AND SWOOP IN THE SKY.
THEY SUDDENLY MOVE OFF
IN A NEW DIRECTION,
THEIR BEEPING GROWING
FAINTER.THE CHIEF CLOWN GIVES
A CRUEL SMILE)~~LET HIM GO~~

CHIEF CLOWN: I thought not.

~~HOLD ON ROOF
OF HEARSE~~~~LET HEARSE GO~~awk to ink hearse
CC sitting + door shuts
window up

17"

ik exits L.

RECORDING PAUSE

T1 20:07:32

N/G car moved
too early.

10:08:10

7

LET FLOWERCHILD GO R

(FLOWERCHILD RELUCTANTLY
TURNS AWAY AND STARTS
TO WALK UP THE LANE.

104. H/A /ROAD LOCATION/

~~///~~ EARTH MOUNDS
TRACK L
WITH BELLBOY *across
road*

THEN TO RUN.

BELLBOY WATCHES
HER GO.

THE SKY IS EMPTY
OF KITES)

105.

C/AWAY EMPTY SKY

I BELLBOY: (cont) (SOFTLY) Come on
kites. Find me.

106.

H/A BELLBOY

10:08:20.

11. EXT. ROADSIDE STALL. DAY.

48. ~~TIGHT 2S DR/ACE FAV ACE~~ / (THE DOCTOR AND
ACE ARE EATING
SOME OF THE
DISGUSTING FRUIT.

THE STALLSLADY
SITS AS BEFORE)

A ACE: Yuk! Do we really have to eat
this muck?

2S FAV DOC.

48A ~~MS STALLSLADY~~ B THE DOCTOR: (QUIETLY) Elementary
diplomacy, my dear Ace. She apparently
thinks we are a pair of undesirable
intergalactic hippies. / We have to ~~convince~~ ^{must try} her that we are nice, clean-
living people who eat lots of fresh
fruit and pay our way.

49. ~~DEEP 3S DR/ACE/STALLS~~
~~STALLS B/O~~

49A ~~2S DOC/ACE FAV DOC~~

50. O/S 2S FAV ACE

C ACE: Paying good money for this muck
is daylight robbery. Do I have to
finish it?

51. ~~O/S 2S FAV DOC~~
~~Deep 3S Doc/Ace~~
~~stalls~~

Besides
D THE DOCTOR: (SLIGHT HINT OF SADISM)
Every last bite. After all, we want
the charming lady to tell us how to
find this Circus, don't we?

52. ~~DEEP 3S DR/ACE/STALL~~
~~(STALLS F/O)~~
MS STALLS.

(THE DOCTOR TURNS
TO THE STALLSLADY
AND SMILES WINNINGLY)

E Delicious, madam, quite delicious.

53. ~~MS STALLSLADY~~ / (THE STALLSLADY
LOOKS AT HIM WITH
SOME SUSPICION)

54. ~~O/S 2S FAV ACE~~

F ACE: ~~But she gets something decent~~
~~for tea when she gets home.~~
~~But the horse doesn't have to~~
~~eat this garbage~~

10:08:53

"DOCTOR WHO" 7J

"Greatest Show"

RECORDING DATE 15/5/88
Session a.m.

EPISODE/SCENE NO. 1/11
ROADSIDE STALL

SPOOL NOS: HR35073/HR35074

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
	1	<u>CAMERA 1 - HR35073</u> O/S 2S FAV ACE Dial A-F	40"	08:43:29
	1	<u>CAMERA 2 - HR35074</u> O/S 2S FAV DOC Dial A-F	40"	08:43:29
	1	<u>CAMERA 1 - HR35073</u> MS STALLSLADY through stall Dial A - E Use for dialogue B & E Guidetrack. N/G for 2nd eyeline.	30"	08:50:54
	2	A/B still no good for 2nd look but OK first.	30"	08:53:48
	3	A/B - more MS for 2nd look - USE FOR SECOND LOOK ONLY	12"	08:56:37
	1	<u>CAMERA 2 - HR35074</u> M2S DOC/ACE Dialogue A-F	35"	09:00:39
	1	<u>CAMERA 2 - HR35074</u> LOOSE 3S DOC/ACE b/g STALLSLADY ROF f/g leans out. Dialogue covered A-F Use for "Delicious Madam quite delicious"	35"	09:07:24

14. EXT. THE HIPPY SITE. DAY.

159. _____ / (AN EXHAUSTED
L/A L/S FLOWERCHILD FLOWERCHILD ARRIVES
AT THE EDGE OF A
SMALL HILL. /

160. _____ /
H/A HIPPY SITE SHE LOOKS DOWN
INTO THE HOLLOW
BELOW. WE DO
NOT SEE WHAT IS
THERE BUT HER
FACE LIGHTS UP
WITH RELIEF.

161. _____ /
MLS FLOWERCHILD
LET HER GO R
PAN UP TO EMPTY SKY
THERE ARE NO KITES
IN THE SKY)

16

- 1/36 -

HIGH SHOT LOOKING TOWARDS PYLONS
FROM BANK NEXT TO MUD FLATS

16. EXT. COUNTRYSIDE. DAY.

94.

H/A L/S BELLBOY
SLOW Z/I TO
MLS BELLBOY

(BELLBOY IS WALKING
OSTENTATIOUSLY
THROUGH OPEN COUNTRY.

HE LOOKS UP. THE
KITES ARE FOLLOWING)

95.

2 KITES 2ND UNIT

BELLBOY: (CALLING UP TO THEM) ~~Come~~
~~on over here.~~ It's me, Bellboy!
That's who you're looking for isn't
it? *What are you waiting*
for. come on.

MLS BELLBOY

walk. tuds cam

10:09:11

"DOCTOR WHO" 7J
"Greatest Show"

RECORDING DATE
Session:

EPISODE/SCENE NO. 1/16

SPOOL NO: HR41621

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
94	1	MS BELLBOY TO MLS BELLBOY	21"	11:30:15
5		KITES VARIOUS HR41626		15:39:20 onwards

17

- 1/37 -

17. EXT. HIPPI SITE. DAY.

162. _____ /
CS FLOWERCHILD'S HAND

~~TRACK & ELEVATE TO~~
~~MCU FLOWERCHILD~~

~~MS~~

X 163.

~~MS FLOWERCHILD~~
~~(FROM OTHER SIDE OF~~
~~GOLDEN POND)~~

*MS FLOWERCHILD
walks towards door of
bus
ends on CS bus as
she enters bus.*

X 164.

~~MCU FLOWERCHILD & PAINTINGS~~
~~TRACK TO BUS DOOR~~

X 165.

~~MS FLOWERCHILD~~
~~(INSIDE BUS)~~

10:09:27

*ENDS ON CS
BUS.*

(FLOWER CHILD IS
DOWN IN THE HOLLOW
NOW. IN IT LIES
A BRIGHT YELLOW
DOUBLE-DECKER BUS,
DECORATED WITH
FUTURISTIC
PSYCHEDALIA, NOW
BROKEN DOWN AND
RUSTY WITH ITS
BACK WHEELS MISSING.

FLOWER CHILD APPROACHES
IT AND REGARDS IT
WITH AFFECTION. ON
ITS SIDE ARE PAINTED
THE WORDS: "THE ROAD
IS OPEN AND THE
RIDES ARE FREE".

NEXT TO THIS A
GROUP OF BRIGHT
HIPPI FIGURES HAVE
BEEN PAINTED THOUGH
WEATHER-WORN NOW,
ONE OF THE FIGURES
IS RECOGNISABLY
BELLBOY AND HIS
NAME IS WRITTEN
BENEATH IT.

FLOWER CHILD TOUCHES
THE FIGURE AND SMILES
AFFECTIONATELY AS
SHE LOOKS AT THE
GROUP. HAPPY
MEMORIES COME BACK.

THEN SHE GOES TOWARDS
THE FRONT OF THE
BUS, PULLS OPEN THE
DOOR OF THE DRIVER'S /
CABIN AND CLIMBS
IN. SHE SEARCHES
FRANTICALLY AROUND AND
THEN FINDS STACKED
AWAY IN A COMPARTMENT
A SMALL METAL CHEST
DECORATED WITH HIPPI
SYMBOLS.

63

15. EXT. ROADSIDE STALL. DAY.

29. CU FRUIT / (THE DOCTOR AND
PAN UP TO MCU ACE ✓ ACE, WHO LOOKS
 30. DEEP 3S DOC/ACE/STALLS b/g / RATHER ILL,
 HAVE FINISHED
 THEIR FRUIT.
 SMILING, THE DOCTOR
 APPROACHES THE
 STALLSLADY)

A STALLSLADY: More?

31. MS DOCTOR ^{to} 2s Doc/stalls fav Doc B THE DOCTOR: Er no, ~~thank you.~~ ~~It~~
~~was~~ delicious but ^{it's} extremely
 filling. (DOCTOR RISES)./
 I am sure you will have gathered
 by now, dear lady, that we sre
 not the sort of hobbledehoy and
 vagabonds you take such exception
 to. Indeed, as I said before, I
 am known as The Doctor./

32. MS STALLSLADY ^{2s fav stalls}

C STALLSLADY: (UNMOVED) Some people'll
 call themselves anything./

33. MS DOCTOR

D THE DOCTOR: (UNDETERRED) ^{Yes well} Anyway,
 be that as it may, we would
 appreciate your help./ We are
 looking for -

34. LS NORD & MOTORBIKE

DUB
 BACK
 FIRE

35. WIDE 3S DOC/ACE/STALLS
NORD INTO F/G R-I (HIS VOICE IS
 DROWNED BY THE
 SOUND OF AN
 APPROACHING
 MOTORCYCLE. /

IT IS NORD HURTLING
 DOWN THE LANE
 TOWARDS THEM)

~~NORD THROUGH F/G~~
~~R-L~~

MUR DOC

~~HOLD ACE TO F/G~~

Ace in LOF.

E STALLSLADY: (STANDS) Here comes another one of your *look*

F ACE: (UP & CROSSES) Look at that ace bike, Professor.

*Deep shock
Doc / skulls in blg.
Ace into flg
with Nord + bike.*

*Tighten to
2S Nord/Ace.*

(NORD IS ABOUT TO SHOOT PAST WHEN HIS BIKE SPUTTERS AND COMES TO A STOP JUST BEYOND THE STALL.

IN A RAGE HE GETS OFF THE BIKE AND GOES TO EXAMINE THE ENGINE.

BEFORE THE DOCTOR CAN STOP HER, ACE HAS RUN UP TO HIM)

G Need a hand? I reckon it could be a stuck valve./

36.
~~TIGHT 2S NORD/ACE~~
~~MOTORBIKE F/G~~

H NORD: (HARD AT WORK) Get lost.

I ACE: It's a great bike./

*2S Nord/Ace
fav Nord.*

J NORD: Clear off. (PAUSE) *before I*
get ~~nasty~~. ~~Very nasty~~. *angry*

2S Fav Ace

K ACE: (SHRUGS) Well, if you don't want to save yourself some time then it's up to you. (PAUSE) Course, it could be a valve spring.

TRACK BACK WITH
ACE TO DEEP 2S
NORD/ACE

2S Fav Nord

L NORD: *I told you girl to get lost*
~~Scram!!!~~ Or I'll do something horrible to your ears.

*WS Ace walks
away Nord in
flg.*

M ACE: Suit yourself./ (AS SHE GOES)
And I hope your big end goes.

(ACE WITHDRAWS SOME
DISTANCE BUT STILL
WATCHES NORD WHO
IS SLIGHTLY
NETTLED BY HER
GAZE./

37.

2S DOC/STALLS
FAV STALLSLADY Doc.

THE STALLSLADY
MEANWHILE TURNS
TO THE DOCTOR)

N STALLSLADY: He'll be going there.
They all go there.

O THE DOCTOR: Go where?

2S FAV STALLS

P STALLSLADY: The Psychic Circus.
All the riff-raff, ^{go there} internal
Extraterrestrials like him. Monopods
from Lelex. (PAUSE) Doctors. /

38.

O/S 2S FAV DOC

Q THE DOCTOR: I don't understand.
You're saying he's going to the
Circus? /

39.

O/S 2S FAV STALLS

~~DEEP 2S NORD/ACE~~
~~(DOC'S POV)~~

R STALLSLADY: Course. ^{Everyone's} Anybody who's
up to no good goes there. / We locals
wouldn't touch it with a barge
pole.

40.

~~MS STALLSLADY~~

41.

O/S 2S FAV DOC

S THE DOCTOR: Is it far, this appalling
spectacle? /

42.

~~2S DOC/STALLS~~
~~LET HIM GO L~~

T STALLSLADY: ^{suppose} Miles and miles. Why
do you ~~think~~ he's got that noisy
monstrosity polluting the country-
side. (PAUSE) Here, you ~~aren't~~ ^{not}
thinking of going there, are you?

2S FAV STALLS

2S FAV DOC.

Oxies Rof

V THE DOCTOR: ~~No, no~~, the very idea.
Just a moment. Excuse me. /

43.

~~DEEP GROUP SHOT~~
~~NORD F/G~~

2S Nord/Ace
Doc in to 3S

(HE STARTS MOVING
TOWARDS ACE)

V Ace, any chance of a lift do you
think?

I suppose

W ACE: Worth a try. He doesn't look after that bike you know. If he'd let me -

X THE DOCTOR: Yes, yes, Ace, never mind. Let's just concentrate on getting to the Circus ~~shall we?~~

(THEY START MOVING
TOWARDS NORD WHO
HAS FINISHED HIS
REPAIRS)

Y Excuse me, if you're going to the Circus, I wondered if you might give us a lift and - /

44. 3S FAV NORD

(NORD STANDING
UP, DWARFING
THE DOCTOR)

Z NORD: Do you want something ~~really~~ *unpleasant*
~~horrible~~ *doing* to your ~~nose?~~ *face*

AA THE DOCTOR: Not really. It's just that -

BB NORD: Nobody ~~gets lifts from~~ *rides with me for I am* Nord the Vandal of the Roads.

CC THE DOCTOR: If you say so. /

45. TIGHT 3S FAV ACE

DD ACE: (RUSHING UP) Now listen, pugface, this here is The Doctor and you don't go telling him to -
go away - give us a lift to the Circus or I'll do something nasty to you...

46. LS NORD ON BIKE

(BUT NORD IS
ALREADY UP ON HIS
BIKE. NOW HE
DEPARTS WITH THE
MAXIMUM OF NOISE
AND SMOKE) /

SMOKE FX
FROM
EXHAUST

47. 2S ACE/DOC
(STALLS IN B/G)

10: 11: 43

(15)

- 1/35 -

EE

THE DOCTOR: We don't seem to be
getting very far. Literally.

(ACE, HER EYES
ON THE ROAD)

FF

ACE: I bet he still hasn't fixed
that valve.

(A NOISE OF
BACKFIRING AHEAD.

SHE GRINS CONTENTEDLY)

"DOCTOR WHO" 7J
"Greatest Show"

RECORDING DATE 15/5/88
Session: a.m.

EPISODE/SCENE NO. 1/15

SPOOL NO: HR35073/HR35074

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
29	1	<u>CAMERA 2</u> HR35074 CU FRUIT. PAN UP TO MCU ACE she reacts to Stalls lady line "More"	10"	09:17:24
	2 ✓	GOOD	10"	09:18:31
	1 ✓	<u>CAMERA 1</u> W3S DOC/ACE LOF STALLSLADY B/G ROF. Dialogue A-E DOC STANDS & CROSSES TO STALLSLADY.	30"	09:39:42
	2	A/B - N/G fluff out B	15"	09:44:38
	3	A/B - look N/G	35"	09:45:25
	4	Again for eyelines - ends on MCU ACE	35"	09:48:00
	5	<u>CAMERA 1</u> A/B	✓ <u>CAMERA 2</u> MS DOC AT TABLE. MOVES TO M2S DOC/STALLS	30" 09:51:46
32	1	<u>CAMERA 1</u> O/S C2S DOC/STALLS FAV STALLS. Dial C-F. Ace exits LOF	<u>CAMERA 2</u> M3S ACE B/G ACE JOINS TO M2S ACE/DOC. EXIT LOF	15" 10:05:25
	2	A/B - cameras want tighter	13"	10:06:28
	3	A/B - good	14"	10:07:23

"DOCTOR WHO" 7J
"Greatest Show"

RECORDING DATE 15/5/88
Session: a.m.

EPISODE/SCENE NO.. 1/15

SPOOL NO:HR35073/HR35074

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
37	1	<div> <div>CAMERA 1</div> <div>O/S 2S FAV STALLS</div> <div>Dialogue N-U</div> </div> <div> <div>CAMERA 2</div> <div>O/S 2S FAV DOC. HE EXITS LOF</div> </div>	51"	10:17:35
	1	<div> <div>CAMERA 1</div> <div>2S DOC/STALLS Dialogue T-U</div> <div>N/G for exit</div> </div> <div> <div>CAMERA 2</div> <div>2S DOC/STALLS</div> <div>Use cam 2 for exit.</div> </div>	13"	10:23:38
34	1	<div> <div>✓</div> <div>LS NORD ON BIKE - CAMERA 2 only</div> <div>BIKE ENTERS OVER SKYLINE. PAN L-R</div> <div>TO MS NORD. EXITS ROF.</div> </div>	14"	10:35:12
35 36	1	<div> <div>CAMERA 1 only</div> <div>W3S BIKE IN ROF. M2S ACE/NORD. DOC/STALLS</div> <div>IN B/G. PAN R-L TO EXCLUDE DOC/STALLS</div> <div>Dialogue E-M</div> <div>ACE BACKS AWAY. ENDS NORD F/G. ACE B/G ROF</div> </div> <div> <div>WILDTRACK BIKE</div> </div>	43"	11:08:32 11:08:24

"DOCTOR WHO" 7J
"Greatest Show"

RECORDING DATE 15/5/88
 Session: a.m.

EPISODE/SCENE NO. 1/15

SPOOL NO: HR35073/HR35074

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
43	1	<u>CAMERA 1 only</u> WS NORD/ACE B/G. DOC IN ROF. TO 2S ACE/DOC NORD IN LOF. Dialogue U said OOF in shot for dialogue V. CROSSES TO 3S NORD/DOC/ACE. Dialogue U-FF NORD EXITS LOF. ENDS M2S DOC/ACE N/G bike start	43"	11:21:33
	2	A/B - Alan didn't like end shot.	50"	11:23:14
P/U	1	PICK UP FOR END SHOT. M2S DOC/ACE. NORD R-L Dialogue EE-FF	15"	11:41:12
36	1	✓ REVERSES FOR W3S <u>CAMERA 1 only</u> MCU NORD BENDING OVER BIKE. TO M2S NORD/ACE FAV NORD Dialogue G- N/G fluff	15"	11:56:27
	2	A/B Dialogue G-L P/U for end Dialogue L-M N/G vision P/U for end. N/G pylon P/U for 'end P/U for end. N/G framing P/U - good	15" 10" 8" 9" 12"	11:57:58 11:59:56 12:00:50 12:01:13 12:03:04 12:03:18

"DOCTOR WHO" 7J
"Greatest Show"

RECORDING DATE 15/5/88
Session: a.m.

EPISODE/SCENE NO. 1/15

SPOOL NO: HR35073/HR35074

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
44	1	W3S REVERSES FOR DOCTOR. DEEP 2S ACE F/G/NORD B/G DOC IN TO TIGHT 3S NORD/DOC/ACE Dialogue covered V-DD Use for Z-CC	20"	12:11:45
46	1	<u>CAMERA 1</u> LS NORD ROARING AWAY. N/G bike didn't start	30"	12:15:43
	2	A/B	31"	12:19:19

19

- 1/38 -

H/A BUS

17A. HIPPI BUS.

166.

W STEPS ~~to~~ P/O to
MS FLOWERCHILD

~~CRANE DOWN~~

~~HOLD SHOT~~

FLOWER CHILD CLIMBS
OUT OF THE
COMPARTMENT STILL
CARRYING THE CHEST.

Through
door of
bus

ONCE OUTSIDE, SHE
LAYS IT ON THE
GROUND AND STARTS
TRYING TO OPEN IT.

SHE IS SO PREOCCUPIED
WITH THIS THAT SHE
DOES NOT NOTICE
A SHADOW LOOMING
BEHIND HER.

PULL FOCUS TO

BUS CONDUCTOR'S FEET in b/g

HOLD FOCUS TO
TIGHT 2S
BUS/FLOWERCHILD

UNTIL SUDDENLY A
METALLIC HAND
REACHES FORWARD AND
GRABS HER THROAT
FROM BEHIND.

W BOX - she
drops it.

WE HEAR A METALLIC
SOUNDING VOICE (IT
BELONGS TO THE METAL
BUS CONDUCTOR THOUGH
WE DON'T KNOW THAT
YET))

BUS CONDUCTOR: Hold tight, please.

10: 12: 05

64

"DOCTOR WHO" 7J

"Greatest Show"

RECORDING DATE 17/5/88
Session a.m.

EPISODE/SCENE NO. 1/17
HIPPY BUS

SPOOL NOS: HR41622/HR41623

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
164	1	MS FLOWERCHILD HAND UP TO PAINTING. TRACK R-L WITH HER. AS SHE OPENS BUS DOOR & ENTERS TIGHTEN TO CU BUS. N/G too slow	17"	08:46:39
	2	F/S bus door not shut. - N/G camera	13"	08:49:20
	3	N/G camera	11"	08:50:28
	4	N/G camera	16"	08:51:28
	5	N/G camera	16"	08:53:24
		<u>SECOND VERSION - TRACK EXTENSION</u>		
	6	N/G SEE FLOWERCHILD IN BUS	23"	08:59:00
	7	N/G camera	23"	09:00:31
	8	N/G camera	18"	09:01:35
	9	N/G camera	17"	09:02:32
	10 ✓	GOOD (Thank goodness) (CAMERA 1 - HR41622)	17"	09:04:52
165	1 ✓	CS FLOWERCHILD'S HAND ON BELLBOY'S PICTURE. HAND OUT BOTTOM FRAME. (CAMERA 1 - HR41622)	13"	09:06:56
166	1	CU BUS STEPS. FLOWERCHILD LEAVES BUS. WALKS TO CAMERA TO MS WITH BOX. BUS CONDUCTOR'S LEGS ENTER B/G TO TIGHT 2S FLOWERCHILD/BUS CONDUCTOR (legs only) N/G SOFT AT BEGINNING. BC LATE CUE	37"	09:31:02
	2	N/G BC CUE	35"	09:32:43
	3	OK?	38"	09:33:20
	4	N/G FLOWERCHILD'S HAND	24"	09:34:55
	5 ✓	GOOD (CAMERA 2 - HR41623)	24"	09:35:58

"Greatest Show"

SPOOL NOS: HR41622/HR41623

EPISODE/SCENE NO. 1/17
HIPPY BUS

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
new shot	1	BCU FLOWERCHILD & BOX. BUS CONDUCTOR HAND IN N/G HEAD OUT OF SHOT	05"	09:43:55
	2	N/G camera	07"	09:44:39
	3	OK?	08"	09:45:15
	✓ 4	GOOD (CAMERA 2 - HR41623)	06"	09:45:47
✓	1	H/A LOOKING DOWN ON WS BUS AREA N/G MOVEMENT IN BUS		15:38:59
	2	N/G MOVEMENT		15:39:17
	✓ 3	GOOD (<u>SPOOL NO: HR41624</u>)	10"	15:39:53

RADIO MIKES

20

25. EXT. ROAD. DAY

81.

TIGHT 2S DR/ACE
HOLD ON LONG LENS

THE DOCTOR AND
ACE ARE TOILING
UP THE ROAD.

- A Doc:
ACE: Nothing like a nice walk in the country
+ this is nothing like a nice walk in the
country.
- B THE DOCTOR: It could be worse Ace, you could
be carrying a heavy rucksack.
- C ACE: About my rucksack. Prof. what did you
do with it
- D THE DOCTOR: Look out!

82.

HEARSE TRAVELLING L-R

THE HEARSE COMES
WHIZZING ALONG THE
ROAD.

THE ROAD IS NARROW
AND THE HEARSE
SHOWS NO SIGN OF
STOPPING.

83. as 81

TIGHT 2S DR/ACE
SEE HEARSE IN B/G
SOFT FOCUS
HOLD TO F/G

THE DOCTOR AND ACE
HAVE TO THROW
THEMSELVES ON TO
THE SIDE OF THE
ROAD TO AVOID
BEING RUN OVER.

THE HEARSE
SPEEDS ON.

LET HEARSE GO R

ACE AND THE
DOCTOR PICK
THEMSELVES UP
WEARILY AND DUST
DOWN THEIR CLOTHES.

THE DOCTOR TURNS
TO WATCH THE
HEARSE (SPEED ON)

84.

MS DOCTOR

THE DOCTOR: They seem to be in rather
a hurry They seem in rather a hurry.
Looking for customers.

85.

MS ACE on ground
HOLD TO 2S ACE/DR
Doc/ACE

10:12:28

28

"Greatest Show"

SPOOL NOS: HR35065/HR41619

SPOOL NOS: HR35065/HR41619

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
81	1	LONG LENS TIGHT 2S DOC/ACE. HEARSE ENTERS IN B/G TOWARDS THEM. DOC LEAPS OUT LOF ACE LEAPS OUT ROF. HEARSE TRAVELS THROUGH. Dialogue A-D N/G action		10:32:44
	2	N/G hearse horn	18"	10:35:45
	3	N/G action	10"	10:42:39
	4	N/G action	22"	10:45:33
	5	GOOD (CAMERA 1 - HR35065)	20"	10:49:53
85	1	MS ACE FALLS TO GROUND. DOC IN LOF TO HELP HER UP TO M2S DOC/ACE. Dialogue E "Short of customers" EXIT LOF N/G action	12"	10:58:58
	2	GOOD (CAMERA 1 - HR35065)	12"	11:00:17

(21)

Nord. roars away on
motorbike.

LS motorbike.

10:12:35

LS OF DR/ACE

TRACK ALONG ROAD TO
BURIED ROBOT LOCATION

18. EXT. COUNTRY ROAD. DAY.

~~292.~~

~~LS DR/ACE~~

(THE DOCTOR AND ACE
ARE WALKING WEARILY
ALONG THE ROAD)

A THE DOCTOR: There's something not quite right about all this.

293.

~~MS ACE (TRACK)~~

25 TRACK. L.
ACE/DOC

B ACE: You're telling me./ Arriving in a machine that can travel through all of time and space and then having to foot it across miles of countryside to get where we want to go.

~~294.~~

~~MS DR (TRACK)~~

C THE DOCTOR: I was thinking of the atmosphere./ I told you Segonax used to be known for its remarkably tolerant and easygoing ways.

talking about

D ACE: Now they bite your head off as soon as look at you.

E THE DOCTOR: Precisely.

F ACE: Well. I wouldn't be too chuffed if I kept on getting visitors like Nord the Vandal, I suppose.

G THE DOCTOR: That's true. But then you'd hardly expect a hard case like him to be going to a circus anyway.

H ACE: ^{Maybe} Perhaps he ^{got} was conned by that ~~teaser~~. Like I was.

I THE DOCTOR: Something evil has happened here. I can feel it.

~~295.~~

~~MS ACE~~

J ACE: To do with the Circus?

HOLD TO 2S
ACE/DR

K THE DOCTOR: (SHRUGS) Who knows?

(SHE STOPS AND
POINTS AHEAD)

~~296.~~

L ACE: Doctor, look!

~~H/A ACE/DR F/G
CAPT/MAGS B/G~~

(AHEAD IN A SMALL
CLEARING WE SEE
TWO FIGURES)

~~296A~~

~~2S ACE/DOC.~~

"DOCTOR WHO" 7J

"Greatest Show"

RECORDING DATE 18/5/88
Session a.m.

EPISODE/SCENE NO. 1/18
COUNTRY ROAD NEAR
CLEARING

SPOOL NOS: HR41624/HR41625

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
293	1	TRACK 2S ACE/DOC (CAM 1 only HR41624) Dial A-L but this shot only for dial C-L N/G Camera	21"	08:30:00
	2	N/G Doctor didn't scramble up	52"	08:30:??
	3	N/G Ace overlap dialogue on J	45"	08:54:05
	4	N/G fluff - out H	34"	08:58:12
	✓ 5	GOOD - Doctor scrambles up bank to 2S DOC/ACE on top of bank	56"	08:59:37
292	1	LS ACE/DOC Dialogue A-C N/G Ace doesn't look	23"	09:14:07
	2	N/G sound		09:15:59
	✓ 3	GOOD	25"	09:16:54
296A	1	CAM 2 - HR41625 2S ACE/DOC COMING OVER BROW OF HILL - LOOKING TO CLEARING AREA. N/G see Ace's stone	07"	09:22:02
	2	N/G stone drop	12"	09:22:25
	3	GOOD	14"	09:24:08

"Greatest Show"

SPOOL NOS: HR41624

EPIISODE/SCENE NO. 1/18

[illegible]

CAPTAIN WITH BINOCULARS

19. EXT. CLEARING. DAY.

223.

L/A 2S MAGS/CAPTAIN

(MAYBE DR/ACE B/G)

(THE CLEARING
IS DEVOID OF GRASS.
IN THE MIDDLE OF
IT STANDS THE
EXPLORER, CAPTAIN COOK,
A POMPOUS FIGURE
IN A SLIGHTLY
WEIRD FORM OF
TROPICAL GEAR,
AND MAGS, A PUNK-
LIKE GIRL DRESSED IN
FUTURISTIC PUNKISH
GEAR WITH A
MOHICAN HAIR STYLE.

THEIR STANDARD
OLD FASHIONED
JEEP HAS BEEN
PARKED AT THE EDGE
OF THE CLEARING.

THEY ARE WORKING
AT THE EXCAVATION
OF A LARGE ROBOT
WHICH IS BURIED
IN THE GROUND.

CAPTAIN

A Of course on certain planets.
Troops for example, sights
like this are every day,
you learn to take them for
granted.

Contd...

223A.

MS CAP.

224.

AWAY CU ROBOT ARM

22 CAP/MAGS

225.

MCU MAGS

B CAPTAIN: (cont) I can remember on one of my trips to Neogorgon I came across a whole valley full of electronic dogs' heads submerged in mud. Some sort of primitive burglar alarm system, fallen into disuse I suppose. I was probably the first person to have visited the valley for several millennia at the very least. So something like this which to the ordinary dull old stop-at-home might seem quite extraordinary is just run-of-the-mill as far as I'm concerned. Still, since you've never -

(MAGS, WHO HAS BEEN GETTING RATHER BORED, SUDDENLY ANIMAL-LIKE GETS THE SCENT OF SOMETHING AND CUTS HIM OFF)

E MAGS: Captain -

226.

DEEP 3S MAGS/DR/ACE

(~~SHE BRANDISHES A SHOVEL.~~)

BOTH LOOK TOWARDS THE EDGE OF THE CLEARING WHERE ACE AND THE DOCTOR HAVE APPEARED.

HOLD TO 4S
CAPT/MAGS/DR/ACE

A PAUSE WHILE THE FOUR TAKE EACH OTHER IN. THE DOCTOR SPEAKS FIRST:)

F THE DOCTOR: Greetings. I am The Doctor. And this is Ace.

(~~MAGS TERSELY, SHOVEL STILL IN HAND~~)

~~MAGS: Mags.~~

227.

MS CAPTAIN

228.

L/A 2S DR/ACE
tighten to MS ACE

H CAPTAIN: And I am Captain Cook,
the eminent inter-galactic explorer. /
You have no doubt heard of me, old
man.

MAGS: I'm Mags.

(ACE AND THE DOCTOR
ALL TOO CLEARLY
HAVEN'T. /

229.

CU ROBOT ARM & LEG

THE ROBOT ARM MOVES
AND TOUCHES ACE'S LEG /

230.

4S MAGS/CAPT/DR/ACE

I ROBOT: (MUMBLES) Let me out
please.. let me out please....


"DOCTOR WHO" 7J

"Greatest Show"

EPISODE/SCENE NO. 1/19
CLEARING

RECORDING DATE 18/5/88
Session a.m.

SPOOL NOS: HR41624/HR41625

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
223	1	2S CAP/MAGS Mags excavating f/g Dial A-E <u>Camera 2 - HR41625</u>	55"	10:03:38
	2	A/B - Good 	47"	10:09:11
223	1	MS CAPTAIN Dial A-E	55"	10:03:38
	2	A/B - Good <u>Camera 1 - HR41624</u>	47"	10:09:11
224 225	1	MCU MAGS <u>HR41624</u> Dial A-E - GUIDETRACK ONLY She stands for her line & rises OOF	45"	10:21:34
	1	<u>CAM 1 HR41624</u> MCU MAGS & ARM OF ROBOT CLEANING OF MUD NO DIALOGUE.	14"	10:23:31
	2	<u>CAM 2 - HR41625</u> BASE OF ROBOT ARM & TROWEL. PAN UP TO ROBOT HAND.	12"	10:24:24

"DOCTOR WHO" 7J

"Greatest Show"

RECORDING DATE 18/5/88
Session a.m.

EPISODE/SCENE NO. 1/19
CLEARING

SPOOL NOS: HR41626/HR41627

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
226 228 230	1	<u>CAMERA 1 - HR41626</u> ACE/DOC COME TOWARDS THEM. MAGS RISES f/g LOF to 3S MAGS f/g DOC/ACE b/g PAN R-L to 4S MAGS (edge frame)/CAP/DOC/ACE Dial E - I Ace reacts to robot hand move. N/G boom in		10:45:28
	2	GOOD	20"	10:47:08
226 228 230	1	<u>CAMERA 2 - HR41627</u> N/G FOR BEGINNING OF SHOT. GOES TO M2S DOC/ACE Dial E-J		10:45:28
	2	GOOD	20"	10:47:08
227	1	MS CAPTAIN LOOKING WITH BINOCULARS OUT L. TURNS TO LOOK OUT ROF TO DOC. PAN L-R TO 2S CAP/ Doc FAV. CAP. LOOKS TO MAGS <u>CAMERA 2 - HR41627</u> Dial D-J N/G cam	24"	11:09:36
	2	N/G fluff	15"	11:10:59
	3	N/G train	05"	11:11:23
	4	OK	22"	11:11:58
	5	Good	23"	11:13:16

"DOCTOR WHO" 7J

"Greatest Show"

EPISODE/SCENE NO.

RECORDING DATE 18/5/88
Session a.m.

SPOOL NOS: HR41626/HR4167

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
229	1	<u>CAMERA 1 - HR41626</u> L/A CU ROBOT ARM - ACE IN ROF - it touches her, she reacts. Dialogue H-I	25"	11:25:50
228A	1	<u>CAMERA 2 - HR41627</u> MCU MAGS Dialogue I "I'm Mags"	25"	11:25:50
extras	1	<u>CAMERA 1 - HR41626</u> Mute CU ROBOT HAND ACE IN ROF	10"	11:27:16
	2	N/G kite in shot	13"	11:27:42
	3	GOOD	16"	11:30:21
	1	<u>CAMERA 2 - HR41627</u> REVERSE ON BCU HAND	10"	11:27:16
	2	A/B	13"	11:27:42
	3	A/B - Good	16"	11:30:21

24

29. EXT. CIRCUS SITE. DAY.

117.

H/A MOTORBIKE
TIGHTROPE F/G
HOLD TO 2S

(A CLOWN IS
PRACTISING
TUMBLING ON
A PATCH OF
GRASS OVERLOOKING
THE CIRCUS TENT.
(MODEL SHOT?))

NORD DRIVES UP
ON HIS BIKE
AND STOPS TO CALL
OUT TO HIM)

where do I

NORD: Oi, ~~you~~ - whiteface! ~~Who do I~~
~~see about getting a~~ gig at the Psychic Circus?

park for the

118.

L/A CLOWN

(THE CLOWN
SMILINGLY
POINTS THE
WAY.)

119.

2S A/B

NORD DRIVES ON)

120.

L/S CIRCUS & NORD

41

"DOCTOR WHO" 7J

"Greatest Show"

EPISODE/SCENE NO. 1/29
CIRCUS SITE

RECORDING DATE 16/5/88
Session p.m.

SPOOL NOS: ~~HR41622~~/~~HR41623~~
HR35065/HR41619

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
117 119	1	EMPTY FRAME. H/A NORD ON MOTORBIKE. PAN WITH IT TO TIGHTROPE CLOWN. IN ROF. NORD ENTERS TO 2S CLOWN/NORD Dialogue A (CAMERA 1 ONLY - HR41622) HR35065 ** N.B. USE SOUND FROM THIS SHOT FOR SEQUENCE	20"	14:35:16
118	1	L/A CLOWN ON HIGH WIRE. NORD IN EDGE OF FRAME R. Dialogue A	08"	14:44:34
	2	A/B for action HR35065 (CAMERA 1 ONLY - HR41622)	08"	14:44:47
120	1	LS CIRCUS TENT & NORD DRIVING PAST FRONT. (CAMERA 1 - HR41622) HR35065	10"	14:58:04
120	1	MODEL MATTE (CAMERA 2 - HR41623) HR41619	10"	14:58:04

21. EXT. CLEARING. DAY.

(THE CAPTAIN HAS
PRODUCED CAMP STOOLS
FROM HIS JEEP. A
SMALL TABLE IS
COVERED WITH
PICNIC THINGS.

MAGS HAS JUST
FINISHED POURING
EVERYONE CUPS OF
TEA.

231. _____ /
CU TEAPOT (POURING) ACE LOOKS THROUGHLY
BORED)

232. _____ /
O/S 2S FAV CAPTAIN A CAPTAIN: (DRINKING) Delicious. My
(MAGS THROUGH B/G R-L) own special blend, of course. I take
it everywhere. I bet you ~~can't~~ *can't*
guess the blend, Doctor.

233. _____ /
L/A GROUP SHOT (MAGS CROSSES TO ROBOT)
ROBOT F/G

B THE DOCTOR: (SIPPING) Well, I
could be wrong, of course, but isn't
it from the Groz Valley on
Melagophon?

C CAPTIAN: (PEEVED) Good, very good,
Doctor. (TURNING TO MAGS)

~~(MAGS NODS WEARILY,
PICKS UP A SPADE
AND STARTS OFF
TOWARDS THE HEAD.~~

ACE LEAPS UP
EAGERLY)

D ACE: (RUNNING AFTER HER) I'll give
you a hand.

oh Ace wait
E THE DOCTOR: (CALLING OUT
WARNINGLY) ~~Just~~ a moment, ~~Ace~~ -

(BUT SHE HAS ALREADY
JOINED MAGS
AND SOON AFTER
PICKED UP A
SPADE AND STARTED
DIGGING. /

234. LOOSE 2S CAP/DOC
FAV CAP

THE CAPTAIN MEANWHILE
CARRIES ON TALKING
AND THE DOCTOR HAS TO
GIVE HIM HIS
ATTENTION)

F CAPTAIN: Were you ever on
Melagophon, Doctor?

G THE DOCTOR: Well, yes, as a matter
of fact, I -

H CAPTAIN: The Frozen Pits of Overod
are worth seeing, of course, though
much over-rated I feel. Alright
for the trainee explorer but old
hands like myself need something
a bit more exotic. /

235. O/S 2S FAV DOC

I THE DOCTOR: (CUTTING IN) Why come
here then?

~~I beg your pardon~~
J CAPTAIN: Sorry? *sorry old boy*

236. K THE DOCTOR: I said, why bother to
come here? /
O/S 2S FAV CAP

L CAPTAIN: Well, I'm told the Psychic
Circus is quite an interesting
little show, particularly at this
time when everybody turns up to
compete in the Festival. Beside she -
(INDICATING MAGS) - wanted to come.

M THE DOCTOR: You ^{often} ~~always~~ travel ~~very far~~ together?

HOLD HIS LEAN IN

N CAPTAIN: Of late, yes. I found her on the Planet Vulpana.
(SOTTO VOCE) Between you and me, she's rather an unusual little specimen./

237. MCU DOC

238. O/S 2S FAV CAP O THE DOCTOR: Of what? /

239. LOOSE 2S CAP/DOC P CAPTAIN: That would be telling, old ~~man~~. ^{boy} ~~How~~ ^{what} about yours? /
FAV DOC

Q THE DOCTOR: (CURTLY) I don't think of Ace as a specimen of anything.

(HE MOVES OVER TO WHERE SHE'S HARD AT WORK, CLEARLY CONCERNED FOR HER SAFETY.

THE CAPTAIN FOLLOWS)

R CAPTAIN: Keep you shirt on, old man. Everything's a specimen of something.

(THEY STAND LOOKING DOWN AS THE GIRLS ARE ENTHUSIASTICALLY REMOVING THE LAST SOIL AROUND THE TOP OF THE ROBOTS HEAD, WHICH TALKS INGRATIATINGLY AS THEY WORK) /

240. MS ROBOT

241. L/A GROUP SHOT S ROBOT: Oh please let me out ...
ROBOT F/G please ... please ... I'll be ever so grateful if you'll let me out ...
go on,

242. O/S 2S FAV ACE T CAPTAIN: (OVER THIS) Take this robot for example./

243. ~~MS DOC~~ DEEP 2S U ACE: (HARD AT WORK) What do you reckon, Professor? /

244. O/S 2S FAV ACE V THE DOCTOR: I ^{suppose} imagine it was buried for some good reason. /

HOLD TO
3S ROBOT/ACE/MAGS W ACE: Yeah. So maybe we'll find out what that reason was, Professor.

X THE DOCTOR: Well, what I was wondering was -

245. C/I ROBOT PINCERS/
MAG'S ANKLE ----- ROBOT SITS UP INTO F/G
AND GRABS MAG'S ANKLE.

Y ROBOT: Carry on digging ... you'll see, I'll show you ... I'll get my own back on you all ... See these teeth ... look ...

246. C/I CAP REACTION ----- (VICIOUS MECHANICAL
TEETH APPEAR TO
GROW WITHIN THE
ROBOT'S MOUTH AND
THEN TO START
SNAPPING AWAY.

247. C/I DOC REACTION -----
EVERYONE WATCHES
TRANSFIXED)

248. 2S ROBOT/MAGS
FAV MAGS Z ACE: Gordon Bennett!! /

249. L/A GROUP SHOT
ROBOT F/G AA ROBOT: Come on ... come here ...
I'll show you ... /

250.

CS TABLE LEG

ROBOT'S EYES SHOOT OUT
LASER LIKE BEAMS.
ONE HITS TABLE LEG &
BREAKS IT. EVERYONE
AVOIDS LASERS.
CAPTAIN GOES TO HIDE
BEHIND JEEP.

WORKSHOP
LASER LIKE
FLASHES

FX TABLE
LEG BREAKS.

251.

MS DOC

BB

THE DOCTOR: Quick! / Out if its
reach. Help, Captain!

252.

MS CAPTAIN (BEHIND JEEP)

(BUT THE CAPTAIN
STANDS FASCINATED
AT A SAFE DISTANCE
STUDYING THE HEAD)

253.

3S ROBOT/DOC/MAGS

CC

CAPTAIN: Remarkable, eh, Doctor?
Don't often see one like that, do you?

DD

THE DOCTOR: I've seen ones like this
quite often enough ~~before~~, thank you.
very much.

THE HANDS, HOWEVER,
STILL REACHES OUT
SEARCHINGLY, AND
LASER RAYS STILL
SHOOT FROM THE
ROBOT'S EYES.

THE DOCTOR STARTS TO
FIGHT THE HAND OFF
WITH HIS UNBRELLA,
DODGING THE RAYS.

254.

MS MAGS

MAGS TURNS TO
THE CAPTAIN) /

255.

MLS ACE HOLD TO MS ACE

EE

MAGS: Do something. /

FF

ACE: (ACE PICKS UP SPADE)
I've got it.

92

(ACE PICKS UP A
PICKAXE THAT'S
BEEN LYING NEARBY
THE EXCAVATION
AND RUSHES BACK TO
WHERE THE DOCTOR
IS.

SHE TAKES THE
PICKAXE AND BRINGS
IT DOWN ON THE
ROBOTS HEAD.

THE ARM STOPS WORKING
AND GRADUALLY THE
EYES AND TEETH
DO TOO, WHILE THE
VOICE FADE AWAY TO
NOTHING) /

FX DENTED ROBOT HEAD

256.

MS ROBOT

GG

ROBOT: I'll get you, I will ... I'll
get you ... I'll ... (PAUSE) Alright
then. Next time perhaps.

~~257.~~

~~CS FINGER & ANKLE~~

~~258.~~

L/A GROUP SHOT

(IT STOPS COMPLETELY.

THEY ALL LOOK DOWN)

HH

259.

MS DOC

CAPTAIN: Well, well, who'd have
thought it? More like ~~maybe~~ perhaps

(THE DOCTOR GIVES
HIM A BALEFUL LOOK)

"DOCTOR WHO" 7J
"Greatest Show"

RECORDING DATE 18/5/88
Session: a.m.

EPISODE/SCENE NO. 1/21
 CLEARING

SPOOL NO: HR41626/HR41627

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
233 241	1	<div> <div>CAMERA 1</div> <div>CAMERA 2</div> <div> WS CLEARING ROBOT IN F/G W4S MAGS COMES TO ROBOT IN ROF. ACE DOWN TO ROBOT AT LOF. CAP/DOC IN B/G </div> <div> 2S ACE/MAGS FAV ACE. AT ROBOT. </div> </div>	1'25	12:20:14
	2	N/G no rear up of robot hand.	22"	12:25:03
	3	OK - go again	1'32	12:25:39
	4	GOOD *	1'22	12:29:14
	*	<div>CAMERA 2</div> <div>G/T only for Ace's line</div> <div>"What do you reckon Professor" - line U</div> <div>"Maybe we'll find out" - line W</div>		12:30:57
242 243	1	<div>CAMERA 1 [?]ACE</div> <div>DEEP 2S CHARM/DOC</div> <div>Dialogue from T - use for U & V</div>	13"	12:34:50
	2	A/B - puts cup on table	14"	12:36:12
240	1	<div>MS ROBOT. CAMERA 2</div> <div>Dialogue S - wildtrack</div>	15"	12:43:28

"DOCTOR WHO" 7J
"Greatest Show"

RECORDING DATE 18/5/88
Session: a.m.

EPISODE/SCENE NO. 1/21
 CLEARING

SPOOL NO: HR41626/HR41627

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
236A	1	MS MAGS (CAP/DOC'S POV) <i>cam 1</i> Guidetrack dialogue	13"	12:45:53
238A	1	MS ACE (CAP/DOC'S POV) <i>cam 1.</i> Guidetrack only	15"	12:46:19
		GUIDETRACK DIGGING		12:46:35
232 234 235 236 238 239	1	<u>CAMERA 1</u> O/S 2S FAV CAP MAGS THROUGH R-L Dialogue A-R N/G fluff out mid H	<u>CAMERA 2</u> O/S 2S FAV DOC.	39" 14:12:09
	2/3	F/S N/G dialogue	1'20	14:13:30
	4	A/B dialogue A-R	1'15"	14:18:28
236 237.	1	<u>CAMERA 1</u> MCU DOC Dialogue covered A-R N/G fluff	<u>CAMERA 2</u> MCU CAPTAIN for lean into Doctor Dialogue N	14:26:29
	2	A/B - good	1'15	14:33:07

"DOCTOR WHO" 7J
"Greatest Show"

RECORDING DATE 18/5/88
 Session: a.m.

EPISODE/SCENE NO. 1/21
 CLEARING

SPOOL NO: HR41626/HR41627

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
236 ✓		P/U Cameras a/b From dialogue "Between you and me" N-R	21"	14:35:42
239 ✓	1	<div> <div>CAMERA 1</div> <div>LOOSER 2S CAP/DOC</div> <div>Dialogue from "I found her on the Planet Vulpana" dialogue N Use for the Doc's line Q "I don't think of her as a specimen of anything"</div> </div> <div>CAMERA 2</div> <div>LOOSER 2S</div>	24"	14:38:55
231 ✓		CU TEAPOT		14:43:44 14:43:59
244	1	<div> <div>CAMERA 2 <u>Rears up.</u></div> <div>* DEEP 3S MAGS /ROBOT/ MAGS</div> <div>Dialogue T-Z</div> </div> <div>CAMERA 1</div> <div>DEEP 3S MAGS F/G CAPTAIN/DOC B/G</div>	25"	15:06:16
245 248	1	<div>CAMERA 1</div> <div>CU ROBOT PINCERS GRABS MAGS ANKLE</div> <div>N/G didn't grab.</div>		15:13:01
	2	<div>A/B</div> <div>& again CS & definite grab.</div>	14" 6"	15:21:27 15:22:10

"DOCTOR WHO" 7J
"Greatest Show"

RECORDING DATE 18/5/88
Session: a.m.

EPISODE/SCENE NO.. 1/21
CLEARING

SPOOL NO: HR41627

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
249 X	1	CAMERA 2 H/A GROUP SHOT ROBOT F/G LOF. FOR HEAD TURN	7"	15:29:51
	2	N/G no head turn A/B	7"	15:32:33
25	1	CAMERA 2 2S ROBOT/MAGS. DOC IN B/G COMES TO ROBOT TO 3S ROBOT/DOC/MAGS. Dialogue BB- FF	40"	16:03:10
	2	N/G people in top ROF A/B GOOD	33"	16:05:36
250 X	1	CS TABLE LEG. DOC'S KNEES IN ROF CAMERA 2	10"	15:53:45
253 254	1	MS MAGS (see Doc + pincer) Dialogue EE	15"	16:12:04
256		MS ROBOT HEAD TURNING. & MOUTH OPENING. CAMERA 2	20"	16:16:58
255	1	CAMERA 2 GROUP SHOT. CAPTAIN IN B/G. ACE MOVES OUT ROF. DOC/MAGS IN LOF. Dialogue FF (OOF) - HH	20"	16:27:08
	2	A/B - good	15"	16:28:15

"DOCTOR WHO" 7J
"Greatest Show"

RECORDING DATE 18/5/88
Session: p.m.

EPISODE/SCENE NO. 1/21
CLEARING

SPOOL NO: HR41627

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
252- 258	1	<u>CAMERA 2</u> EMPTY FRAME. CAPTAIN IN ROF TO MS. Dialogue BB-HH N/G Sylvester called Captain wrong name. & again & again for last line "More tea anyone?"	 33" 10"	16:34:49 16:35:06 16:36:02
255	1	<u>CAMERA 2</u> MS ROBOT HEAD. ACE EXITS ROF TO PICK UP SPADE. ENTERS ROF & HITS ROBOT OVER HEAD. ROBOT HEADS TURNS & SLOWS.	16"	16:41:10
246	1	<u>CAMERA 2</u> MCU DOC reacts to robot.		16:38:27
247	1	MCU CAPTAIN reacts		16:46:16
259	1	2S MAGS/DOC reacts		16:48:29

26

22. EXT. LANDING BASE. DAY.

60. 2 / (THE WHIZZKID
CU GAS JET MATERIALISES

61. 1 / ON THE BASE
CU ~~2~~ GAS JETS IN EXACTLY
THE SAME WAY
AS NORD.

62. / HE IS BRIGHT
L/A BASE (LOCKED OFF) EYED, BESPECTACLED,
MIX IN WHIZZKID WITH GREASED
DOWN HAIR

HE RIDES A SHINY
BMX BIKE.

HE LOOKS ROUND
WIDE-EYED)

WHIZZKID: Wow!

20

"DOCTOR WHO" 7J

"Greatest Show"

EPISODE/SCENE NO. 1/22
LANDING BASE

RECORDING DATE 16/5/88
Session a.m.

SPOOL NOS: HR41619

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
62	1	L/A LOCKED OFF LANDING BASE WITH WHIZZKID N/G too much smoke	20"	09:57:34
	2	N/G gas jets	30"	09:59:15
	3	GOOD	22"	10:00:45
62	1	L/A LOCKED OFF EMPTY LANDING BASE No smoke at first then smoke in.	20"	10:02:11
new shot	1	MCU WHIZZKID. LOOKS AROUND - "Wow" RIDES OFF - EXITS ROF N/G SMOKE	08"	10:06:57
	2	A/B - GOOD	10"	10:07:55
60/61		AVAILABLE FROM NORD'S ARRIVAL. 09:41:42 - 09:44:11		

27

24. EXT. COUNTRY ROAD. DAY.

1.

CAM IN JEEP
2S (FROM REAR) MAGS/CAPT
SEE HEARSE IN B/G
PAN R WITH HEARSE
LET IT GO

~~(THE JEEP DRIVES
ALONG.~~

~~IT PASSES THE
HEARSE GOING
IN THE OTHER
DIRECTION.
CAPT RAISES HIS HAT IN RESPECT.~~
THE KITES ARE
IN THE SKY AHEAD
AS THE CLOWNS
LOOK OUT.

2.

SIDE MOUNT
2S CHIEF CLOWN & CLOWN

THE PANEL IN
THE HEARSE IS
SWITCHED ON
AND WE BRIEFLY
HEAR THE KITES'
BLEEPING SOUNDS)

3.

2 KITES (TRAVELLING AWAY
FROM CAMERA)
2ND UNIT

- ① C2S. CLOWN/DRIVER.
- ② KITES
- ③ CU PANEL
- ④ KITES

2

"DOCTOR WHO" 7J

"Greatest Show"

RECORDING DATE 15/5/88
Session a.m.

EPISODE/SCENE NO. 1/24
COUNTRY ROAD

SPOOL NOS: HR41621

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
2	1	SIDE MOUNT. C2S CHIEF CLOWN/CLOWN DRIVER Driving along At 12:41:25 - they pass stall At 12:41:33 - they pass landing base		12:40:56
1	1	CAM IN BACK OF JEEP. 2S FROM REAR CAP/MAGS driving along. ** see scanner momentarily in top ROF		13:09:51
	2	GOOD		13:13:27
2A	1	CU CONTROL PANEL - DRIVER'S POV HAND IN TO CONTROL PANEL.		12:49:33
3		CU KITES - See spool HR41626 various from 15:39:20 to 15:55:24		

28

20. EXT. HIPPY SITE. DAY.

167.

Tight 2S
BUS CONDUCTOR/FLOWERCHILD
TRACK R

(FLOWER CHILD'S
BODY IS BEING
DRAGGED AWAY
FROM BUS INTO
HIDING BY THE
BUS CONDUCTOR
STILL UNSEEN EXCEPT
FOR ITS METALLIC
HANDS.

168.

CS EAR-RING
(CONTINUE TRACK)

AS HE DRAGS HER
AWAY, HOWEVER,
HER REMAINING
EAR-RING COMES OFF
AND LIES THERE ON
THE GROUND NOT FAR
FROM THE BUS)

65

"DOCTOR WHO" 7J

"Greatest Show"

EPISODE/SCENE NO. 1/20
HIPPY BUS

RECORDING DATE 16/5/88
Session a.m.

SPOOL NOS: HR416~~22~~/23.

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
167	1	CS FLOWERCHILD DRAGGED OUT BY BUS CONDUCTOR ROF. ENDS ON CS EARRING ON GROUND	05"	09:54:52
	2	A/B	05"	09:56:11
	3	Different version - A/B but no Z/I to earring	05"	10:00:30
new Si	1	L/A CU FLOWERCHILD. SEE EARRING	05"	10:05:32

23. EXT. CLEARING. DAY.

260.

CU ROBOT DEFUNCT
PAN UP TO
2S DR/ACE FROM REAR

JEEP GOES IN B/G

(THE DOCTOR
AND ACE WATCH
THE CAPTAIN
AND MAGS DRIVE
AWAY IN THEIR
JEEP)

ACE: Bang goes our lift.

THE DOCTOR: No great loss with that
driver, I suspect. Come on.

(WITH A MUTUAL
EXCHANGE OF
SIGHS, THEY
START TO WALK
OFF DOWN THE
ROAD IN THE
DIRECTION THE
JEEP HAS ALREADY
GONE)

94

29

- 1/55 -

3 CLOWNS & CHIEF CLOWN

26. EXT. ROADSIDE STALL. DAY.

65. 2 KITES FACING / (THE STALL LADY
R-L (2ND UNIT) IS STILL AT
HER POST.
PAN DOWN TO HEARSE BELLBOY APPEARS
TRAVELLING R-L WALKING VERY
SLOWLY TOWARDS
HER FROM THE
DIRECTION IN
WHICH THE DOCTOR
AND THE OTHERS
HAVE SET OFF
PREVIOUSLY.

66. MLS BELLBOY (~~HEARSE R-L~~) / KITES FOLLOW
PAN L TO 2S STALLS/BELL BEHIND HIM) /
LET HIM FALL A BELLBOY: Excuse me -

(HE FALLS
EXHAUSTED.

67. L/A LET BELLBOY THE STALLSLADY
FALL IN LOOKS DOWN) /

67A HEARSE WHEELS INTO B STALLSLADY: You can't lie there,
B/G MS STALLSLADY you know.

67B (as s67) (THE HEARSE IS
HEARD SPEEDING
UP THE ROAD.
BELLBOY LIFTS
UP HIS HEAD TO
SEE IT)

C BELLBOY: At last.

22

- 55 -

(THE HEARSE DRAWS
UP SWIFTLY AND
THE BLACK CLAD
CLOWNS GET OUT.

THEY GO TO
BELLBOY AND
PULL HIM UP
ROUGHLY.

THE STALLSLADY
WATCHES
DISPASSIONATELY)

HOLD TO TIGHT 2S
BELLBOY/CHIEF CLOWN

LET BELLBOY GO R
(DRAGGED)

(BELLBOY IS
BEING PULLED
TOWARDS THE
HEARSE. THE
CHIEF CLOWN
SPEAKS:)

D CHIEF CLOWN: Where's the girl?

E BELLBOY: She'll have reached there
by now.

F CHIEF CLOWN: If she has, she'll regret
it.

68.

DEEP 3S
2 CLOWNS F/G
STALLSLADY B/G

(THEY PULL HIM
INTO THE HEARSE) /

G STALLSLADY Is there no end to
you weirdos.

"DOCTOR WHO" 7J
"Greatest Show"

RECORDING DATE 15/5/88
Session: p.m.

EPISODE/SCENE NO. 1/26
ROADSIDE STALL

SPOOL NO: HR35065/HR41619

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
67 67B	1	L/A BELLBOY FALLS INTO FRAME. Hearse into b/g CHIEF CLOWN BENDS DOWN TO C2S BELLBOY IS DRAGGED OUT. Dialogue B-F N/G Chief Clown line said OOF	20"	15:08:56
	2	A/B N/G drag	22"	15:11:19
	3	A/B N/G drag	25"	15:15:08
	4	A/B - N/G tape fault.	21"	15:16:35
	5	GOOD <u>CAM 1 ONLY HR35065</u> WILDTRACK - "At last" - 2nd better WILDTRACK - fall	21"	15:17:22?
66	1	MLS BELLBOY in b/g MS STALLSLADY in LOF To M2S STALLSLADY/BELLBOY He falls out of frame.	18"	15:27:18
	2	A/B - good <u>CAM 1 ONLY HR35065</u>	20"	15:29:42

"DOCTOR WHO" 7J
"Greatest Show"

RECORDING DATE 15/5/88
Session: p.m.

EPISODE/SCENE NO.: 1/26
ROADSIDE STALL

SPOOL NO: HR35065/HR41619

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
68	1	DEEP SHOT BELLBOY ON GROUND CHIEF CLOWN HOLDS HEAD & DROPS IT. 2 CLOWNS DRAG BELLBOY AWAY. Z/I ON DRAG. END ON MCU STALLSLADY N/G see faces of clowns	5"	15:39:16
	2	A/B N/G clowns	9"	15:39:36
	3	A/B poss N/G heads?? <u>TAKES 1,2,3, ALL CAMERA 1 only HR35065</u>	9"	15:40:19
	4	<u>RECORDED ON BOTH MACHINES</u>	10"	15:43:06
	5	GOOD	11"	15:43:47
67A	1	MCU STALLSLADY Dialogue B & again N/G PROPS.	5"	15:46:21
			6"	15:46:35
	2	After F/S - good	7"	15:48:31
65		<u>KITE SHOTS</u> HR41626		15:39:20

27. EXT. COUNTRYSIDE. DAY.

221.
AS DIRECTED

/ (A LOCATION
NEAR THE BUS
BUT OUT OF
SIGHT OF IT.

FLOWERCHILD,
QUITE CLEARLY
DEAD, LIES ON
THE GRASS IN
A SEALED PLASTIC
BODY BAG WITH
AN EYE STICKER
ON IT.

THE BAG IS
OPAQUE EXCEPT
FOR A TRANSPARENT
PANEL REVEALING
THE FACE.

WE SEE A LARGE
STACK OF SIMILAR
UNUSED BAGS AND
STICKERS LYING
READY NEARBY)

28. EXT. HIPPY SITE. DAY.

169.

2S DR/ACE

TRACK IN TO
TIGHT SHOT

(THE DOCTOR
AND ACE COME
UP THE ROAD
AND COME TO
THE SAME POINT
ON THE BROW
OF THE HILL AS
FLOWERCHILD DID.

THEY STOP AND
LOOK DOWN)

~~PAN L~~

~~TO~~

~~LS CAPT/MAGS
& JEEP~~

~~(DR/ACE P.O.V.)~~

A ACE: Oh no, I don't believe it.

(DOWN IN THE
HOLLOW BY THE
BUS, CAPTAIN
COOK IS HOLDING
FORTH TO MAGS.

WE FAINTLY HEAR
HIM SAYING:)

169A POV BUS

B CAPTAIN: Well, of course, if you've
been on as many trips as I have, you
get to know that these vehicular
shrines are ...

170.

2S A/B

(ACE LOOKS AT
THE DOCTOR
QUESTIONINGLY)

C THE DOCTOR: Well, at least, the bus
looks interesting.

171.

LS A/B
DR/ACE INTO F/G

(THEY START OFF
DOWN THE HILL
TOWARDS THE
HIPPY SITE)

"DOCTOR WHO" 7J

"Greatest Show"

RECORDING DATE 17/5/88
Session a.m.

EPISODE/SCENE NO. 1/28
HIPPIY BUS

SPOOL NOS: HR41622/HR41623

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
169 170	1	ENTER ROF TO M2S ACE/DOC. TRACK R-L as they walk they look to bus area. Dialogue A & C	15"	10:27:14
	2	& again (HR41622)	20"	10:27:51
9A 1/1	1	DOC/ACE POV BUS AREA with Captain & Mags DOC/ACE WIPE FRAME R-L Dialogue A&C guidetrack only. N/G false start	05"	10:36:34
	2	GOOD (HR41622)	10"	10:37:01

30

30. EXT. HIPPY SITE. DAY.

(THE CAPTAIN,
MAGS AND ACE
ARE ALL STANDING
STUDYING THE
BUS.

SHOTS AFTER
REHEARSAL

THE DOCTOR STANDS
CLOSER TO IT,
THE SIGNS AND
DRAWINGS ON THE
SIDE OF THE BUS
HAVE BEEN CRUDELY
PAINTED OUT AND
HE IS TRYING TO
DECIPHER THEM)

172.

GROUP SHOT/BUS F/G

A CAPTAIN: It's obviously some sort
of shrine. I saw one much like this
on Dioscuros once.

(THE DOCTOR
LOOKING UP
FROM HIS SEARCH)

173.

LS GROUP
(ACROSS THE LAKE)

B THE DOCTOR: Shrine or not, (DR TURNS TO
LAKE) I can't help feeling there's something
sinister here.

174.

MLS CAPT

C CAPTAIN: I wonder that you manage
to explore anything, ~~old chap~~.
Everything seems to alarm you.

175.

MLS DOCTOR

D THE DOCTOR: (Turns to Capt) Not everything.
~~But~~ I trust my instincts. (DRILY) You may
recall, they're not always wrong.

176.

GROUP SHOT A/B
PAN L WITH MAGS

E ACE: (IMPATIENTLY) Oh come on,
Professor, let's explore.

Tight 45?

67

- 1/61 -
(ACE RUNS OFF
TOWARDS THE
DRIVER'S COMPARTMENT.

MAGS FOLLOWS
HER AND THERE
IS A TUSSLE AS
TO WHO GOES IN
FIRST) /

177.

2S CAP/DOC

PAN THEM L

F CAPTAIN: (SMIRKING) I agree with
your young 'friend'. Let's explore.

(THE CAPTAIN STARTS
TO MOVE TOWARDS
THE PASSENGER
ENTRANCE OF THE
BUS.

THE DOCTOR, STILL
UNEASY, SHRUGS
PHILOSOPHICALLY
AND DECIDES TO
FOLLOW./DOC ENTERS FIRST
CAPTAIN LAST./

178.

INSIDE THE BUS

179.

4S MAGS/ACE/CAP/DOC

CS ~~BOX PAN UP TO~~ ACE'S FOOT
MS ACE + PEDAL

~~ACE FINDS THE BOX.~~

SUDDENLY HE STOPS
AND PEERS AHEAD
OF HIM IN HORROR.

THE MECHANICAL
VOICE FLOWERCHILD
HEARD COMES FROM
INSIDE THE BUS,
BEHIND THE CURTAIN.

179A

4S A/B

180.

MS CURTAIN HOLD TO
MS CONDUCTOR

G BUS CONDUCTOR: Anymore fares, please./
Anymore fares.
No standing inside. (cont ...)

(COMING FROM BEHIND THE
CURTAIN IS A
METAL FACED ROBOT
DRESSED IN THE
GARB OF A LONDON
TRANSPORT TICKET
COLLECTOR WITH
A TICKET MACHINE
ROUND ITS NECK.

(68)

THE ROBOT HOLDS
OUT THE METALLIC
HANDS THAT KILLED
FLOWERCHILD
(THREATENINGLY)

H

BUS CONDUCTOR: Hold tight please. /

181.

MS CAPTAIN

PAN R TO MS DOC

(THE DOCTOR AND
THE CAPTAIN STARE
MESMERISED AS IT
APPROACHES)

INSIDE THE BUS

178.

MS MARCH AHEAD AT THE

179.

CE BOX PAN UP TO
MS ACE

SUDDENLY HE STOPS
AND PEERS AHEAD
OF HIM IN HORROR.

THE MECHANICAL
SOUND OF THE
HEARD COMES FROM
BEHIND THE CURTAIN.

190.

MS CURTAIN HOUL TO
MS CONDUCTOR

BUS CONDUCTOR: Anymore fares, please. /
Anymore fares.
No standing inside. (cont ...)

(COMING FROM BEHIND THE
CURTAIN IS A
METAL ARMED ROBOT
DRESSED IN THE
GARB OF A LONDON
TRANSPORT TICKET
COLLECTOR WITH
A TICKET MACHINE
ROUND ITS NECK.

"DOCTOR WHO" 7J
"Greatest Show"

RECORDING DATE 17/5/88
Session: a.m.

EPISODE/SCENE NO. 1/30
 HIPPY BUS

SPOOL NO: HR41622/HR41623

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
173	1	LS GROUP (FROM ACROSS LAKE) Dialogue guidetrack only A-C	17"	10:42:15
	2	A/B good Wants for Doc's line "I can't help feeling" (B)	18"	10:44:28
172 176 177	1	<u>CAMERA 1</u> TIGHT 4S Dialogue A-F THEY ALL MOVE TO LOF TO ENTER BUS. OK but again	30"	10:56:51
	2	<u>CAMERA 2</u> W4S DOC/CAP/MAGS/ACE A/B - good	30"	10:58:08
174	1	<u>CAMERA 1</u> O/S 2S FAV CAPTAIN Dialogue A-D Use for dialogue C N/G lorry in b/g	20"	11:05:18
	2	A/B - good	22"	11:06:10
175	1	<u>CAMERA 1</u> O/S 2S FAV DOC Dialogue A-D N/G action	24"	11:08:18
	2	N/G sound overlap	23"	11:10:37
	3	N/G fluff	19"	11:11:47
	4	GOOD	23"	11:13:00

"DOCTOR WHO" 7J
 "Greatest Show"

RECORDING DATE 17/5/88
 Session: a.m.

EPISODE/SCENE NO. 1/30
 HIPPIY BUS

SPOOL NO: HR41622/HR41623

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
178 179A	1	<u>CAMERA 2</u> INSIDE BUS. 4S DOC/CAP/MAGS/ACE MAGS/ACE B/G. CAP/DOC F/G Dialogue E-G (G - OOS)	31"	11:40:03
	2	GOOD	32"	11:42:21
181	1	MS CAPTAIN (MAGS PEERS OVER SHOULDER IN ROF) PAN TO MS DOC FOR LINE H N/G pan	5"	11:48:04
	2	A/B - good	6"	11:48:17
180 180 main II	1	<u>HR41624 / HR41625</u> MS CURTAIN. HOLD TO MS CONDUCTOR. Dialogue G	15"	12:47:57
		CURTAIN UP & DIALOGUE BY CURTAIN. N/G head move.	10"	12:50:13
		& again	14"	12:50:53
179	1	<u>HR41624/HR41625</u> CS ACE'S FOOT ON PEDAL	5"	14:41:05
	2	A/B	5"	14:41:42

- check which ??
 cam.

CAMERA ON RUNNING BOARD

31. EXT. ROAD. DAY.

140.

2S DRIVER/CLOWN
PAN R
TO TIGHT SHOT
BELLBOY

/ (THE HEARSE DRIVES
SWIFTLY BACK ALONG
THE WAY IT CAME.

BELLBOY IS IN
THE BACK WITH THE
CHIEF CLOWN BY
HIS SIDE. IT TURNS
A CORNER AND THERE
AHEAD IS THE
CIRCUS SITE.

BELLBOY LOOKS
AT IT GRIMLY.
THE CHIEF CLOWN
SMILES AND REMOVES
HIS BLACK HAT
MOCKINGLY)

"DOCTOR WHO" 7J

"Greatest Show"

RECORDING DATE

Session

EPISODE/SCENE NO.

1/31

SPOOL NOS: HR41621

INTERIOR HEARSE

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
140	1	C2S DRIVER/CHIEF CLOWN driving along CH.CLOWN SMILES & TURNS TOWARDS CAMERA. PAN L-R TO TIGHT SHOT BELLBOY lying in back. (See clown seated in back)		14:43:36
	2	FALSE START A/B - ** Don't see clown seated in back.		14:44:02

181A

at TICKET MACHINE

32. EXT. THE HIPPIY SITE. DAY.

INSIDE BUS

182.

H/A BEHIND BUS CONDUCTOR
GROUP SHOT

/ (THE DOCTOR AND THE
CAPTAIN RUN FROM
THE BUS PURSUED
BY THE TICKET
CONDUCTOR. THE
CONDUCTOR PRESSES
HIS TICKET MACHINE.
AN EVIL-LOOKING RAY
SHOOTS FROM IT
PAST THE DOCTOR'S
EAR.

WORKSHOP
RAYS

183.

MS CONDUCTOR & MACHINE

INSIDE THE DRIVER'S
CUBICLE ACE AND
MAGS ARE SEARCHING
THROUGH THE COMPARTMENTS.

ACE HAS TRIGGERED THE
CONDUCTOR BY PUTTING
FOOT ON PEDAL. /

184.

as 182
H/H MS CAP
SLOW TIGHTEN

A CAPTAIN: I say ~~Now, now~~, old chap, steady
on.

(THEY RUSH OUT OF
THE COMPARTMENT.
AS THEY EMERGE,
THEY SEE THE
CONDUCTOR CLOSING
IN ON THE CAPTAIN,
WHO HAS TO DODGE
THE RAYS ISSUING
FROM THE TICKET
MACHINE) /

185.

MS CONDUCTOR

B BUS CONDUCTOR: Fares please ... Hold
on tight ... Ding ding ... /

186.

as 182 + 184
H/H GROUP SHOT
CONDUCTOR F/G

C CAPTAIN: You've got it wrong.
He's paying the fares not me.

(HE POINTS TOWARDS
THE DOCTOR. THE
CONDUCTOR TRANSFERS
HIS ATTENTION TO
THE DOCTOR AND THE
CAPTAIN BREATHES
A SIGH OF RELIEF.

ACE IS FURIOUS)

~~SLOW TIGHTEN~~

~~TO~~

PAN TO

O/S 2S FAV DOC

D ACE: He can't do that.

E MAGS: He just has.

(SHE HOLDS ACE
BACK. THE TICKET
COLLECTOR IS NOW
CLOSE TO THE
DOCTOR WHO HOLDS
HIS GROUND)

Z/I.

TIGHTEN TO

MCU DOC.

F BUS CONDUCTOR: Any more fares ...
Any more fares ... Ding ding.

G THE DOCTOR: Well, yes, I would like
a ticket actually. I'd like a there
and back, off peak, weekend break,
supersaver, senior citizen, bi -
monthly season with optional luggage
facilities and a free cup of coffee
in a plastic cup, a chocolate
sandwich and make it snappy you
metallic moron/

MS

187.

~~MCU~~ CONDUCTOR *at front of bus*

HOLD TO O/S 2S
DOC/CONDUCTOR

(THE CONDUCTOR IS
STOPPED IN HIS
TRACKS AND FREEZES
IN BAFFLEMENT. THE
DOCTOR SEIZES HIS
OPPORTUNITY)

H If I might take a look at that ticket
machine of yours. (cont...)

188. MS DOCTOR / (THE DOCTOR REACHES
ACROSS AND EXAMINES
THE MACHINE)

PAN DOWN TO MACHINE

I THE DOCTOR: (cont) Ah yes.

189. ~~GROUP SHOT~~ / (HE PRESSES A
~~CONDUCTOR F/G~~ BUTTON ON THE
~~PAN R ONTO CONDUCTOR~~ MACHINE. DOC, ACE & MAGS
PRESS AGAINST FRONT OF BUS.
THE ROBOT PROMPTLY
LOOKS DOWN, TURNS
THE TICKET MACHINE
ROUND AND POINTS
THE MACHINE AT
ITSELF.

25 Doc/COND +
MACHINE

IT OPERATES THE
MACHINE. THE RAYS
SHOOT OUT AND HIT
THE CONDUCTOR IN
THE FACE. / IT KEELS
OVER TOTALLY INOPERATIVE)

190. FX MODEL
(IT FALLS TO PIECES)

191. J (REGARDING IT) ~~All's fares in love and~~
TIGHT 3S MAGS/DOC/ACE ~~war.~~ Just the ticket.

"DOCTOR WHO" 7J
"Greatest Show"

RECORDING DATE 17/5/88
Session: a.m.

EPISODE/SCENE NO. 1/32
 HIPPIY BUS

SPOOL NO:HR41622/HR41623

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
182 184 186	1	H/H GROUP SHOT. CONDUCTOR F/G ROF. GO WITH CONDUCTOR AS HE WALKS FORWARD TO 2S CAPTAIN/CONDUCTOR. PAN R TO 2S DOC/CONDUCTOR Z/I TO MCU DOC Dialogue A-H <u>CAMERA 2</u> N/G action	37"	12:07:12
	2	A/B - OK??	40"	12:11:24
	3	N/G fluff mid G	27"	12:14:03
	4	A/B A-H Good	39"	12:15:15
188 189	1	2S DOC/CONDUCTOR (ROF) Dialogue H-I F/S	15"	12:23:37
	2	GOOD	15"	12:24:36
19	1	3S MAGS/ACE/DOC (REACTION TO CONDUCTOR COLLAPSING)	10"	12:27:30
183 185	1	<u>HR41624/HR41625</u> MS CONDUCTOR TO CU CONDUCTOR. EXITS LOF	15"	12:53:47
	2	Rehearsal on VT???		12:54:38
	3	Line B & Line F	17"	12:55:04
	4	Line B & Line F	15"	12:56:10

"DOCTOR WHO" 7J
"Greatest Show"

RECORDING DATE 17/5/88
Session: a.m.

EPISODE/SCENE NO. 1/32

SPOOL NO: HR41624/HR41625

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
187	1	MS CONDUCTOR DOC IN F/G LOF	23"	13:03:11
190	1	<u>CAMERA 1</u> MLS COLLAPSING CONDUCTOR	<u>CAMERA 2</u> MS CONDUCTOR COLLAPSING	11" 14:30:04
		CU TICKET MACHINE (Elstree shot) <u>SPOOL NO:</u> H76129		20:08:15

33. EXT. CIRCUS SITE. DAY.

141.

LS HEARSE
VESTIBULE F/G

(BELLBOY IS BUNDLED
OUT OF THE HEARSE
BY THE TWO CLOWNS
STRUGGLING AS HE
GOES)

142.

L/A REAR OF HEARSE
TRACK R AND CRANE UP
TO SEE VESTIBULE B/G

51

(T3) 05:03:16
(T2) N/G Action
05:02:40
(T1) F/S.
05:01:53
- 1/71 -
N/G Huff

HR 044277

(27)

N.B. CLOWNS IN
UNDERTAKERS OUTFITS.

35. INT. CIRCUS VESTIBULE. DAY.

153.

TIGHT SHOT POSTERS

PAN R. & WIDEN
SEE MORGANA ~~AT~~
~~CRYSTAL BALL~~ SEATED
BY CARAVAN

/ (THE VESTIBULE IS
DECORATED WITH
POSTERS ADVERTISING
THE CIRCUS IN
VARIOUS VENUES
AND AGAINST THE WALLS
ARE ARRANGED BRIGHTLY
COLOURED KITES
SIMILAR TO THOSE
ALREADY SEEN./

DUB CIRCUS
MUSIC FROM
TENT &
CANNED APPLAUS

154.

GROUP SHOT
BELLBOY/CHIEF CLOWN/
& CLOWNS

BB EXITS ROT

~~PAN L~~

INCLUDE MORGANA
GO WITH CH. CLOWN
- SEE BB FALL

IN THE BACKGROUND
THE CANNED NOISES OF
THE CIRCUS. A TICKET
BOOTH WITH A LARGE
CRYSTAL BALL PLACED
AT THE FRONT OF
IT. ON ONE SIDE
OF THE VESTIBULE
IS A COVERED ENTRANCE
FROM THE SITE. ON
THE OTHER ANOTHER
COVERED ENTRANCE
THAT LEADS INTO
A BILLOWING TENT
CORRIDOR AND ON
INTO THE RING
ITSELF.

BELLBOY IS ON
HIS KNEES BEFORE
THE CHIEF CLOWN WHO IS
JUST REMOVING THE LAST OF HIS
BLACK OUTDOOR CLOTHES
TO LEAVE HIS
BEAUTIFUL SPANGLED
COSTUME FULLY
REVEALED. THE OTHER
CLOWN STANDS GUARD.

BELLBOY IS WHIMPERING.

MORGANA, DRESSED
IN A FUTURISTIC
KAFTAN AND BEADS,
LOOKS ON UNCERTAINLY)

(Break next)

(27)

(T3)

Morg: What have you done
clown Not nearly enough (28)

05:08:46 1/72 -

P/u
(T1)

LET CH.CLOWN GO R

ON
5155

We need him.
MORGANA: Isn't it enough that we've
got him back?

CHIEF CLOWN: ~~You know it isn't,~~
~~Morgana.~~ He'll have to be punished.

R E C O R D I N G

B R E A K

COSTUME CHANGE *Morgana*

155.

2

(T3) (T2) T

L/A 2S MORG/BELL

05:11:22

05:09:44

BELLBOY: Flowerchild ... Flowerchild ...

MORG: Where is she

CHIEF CLOWN: Poor Bellboy. He still
thinks she may have escaped.

156.

1

MS

3S MORG/BELL/CH.CLOWN

156A

2

HOLD TO 3S

A/B

CH.CLOWN/MORG/BELL

MORGANA: Listen, Bellboy, I want to
try and explain why we've -

156B

MS CH.CLOWN

PAN L TO 2S

CLOWN/MORG

CHIEF CLOWN: Save your breath.

(TO THE OTHER CLOWN)

Take him into the ring. He knows
what's waiting there.

157.

MS BELLBOY & CLOWNS

PAN L & HOLD ON
CH.CLOWN/MORG.

LET HIM GO

BELLBOY: Please, no ... no.

(BELLBOY IS DRAGGED
AWAY BY THE
ATTENDANT CLOWN.
THE OFFSTAGE NOISES
GROWN IN VOLUME.
THE CLOWN SMILES
AS HE HEARS IT.
MORGANA LISTENS
ANXIOUSLY)

MORGANA: What if a visitor arrives
now?

CHIEF CLOWN: (SHRUGGING) If they come,
they come.

RECORDING PAUSE

35"

40"

35" - 72 -

(28)

34. EXT. HIPPY SITE. DAY.

192.

LS JEEP L-R

ACE F/G

~~PAN R TO MLS ACE~~

~~SEE DOC IN B/G~~

(THE JEEP AGAIN
IS DRIVING OFF
INTO THE DISTANCE.

ACE AND THE
DOCTOR STAND NEAR WATER.
ACE THROWING IN STONES.

132A

DEEP 2S ACE/DOC
HOLD TO TIGHT 2S

A THE DOCTOR: Some people can't bear to
be proved wrong.

B ACE: He'd have let tin-head do you in.

C THE DOCTOR: Let's not bear grudges.
He can't help being a pompous, selfish,
self-satisfied meddler.

D ACE: Mags might be OK if he wasn't
around.

E THE DOCTOR: ~~Indeed~~. If a little odd.

193.

CU EARRING

CRANE UP TO
TIGHT 2S ACE/DOC

TRACK R

F ACE: ^{Doctor} ~~Hey~~ Look. (SHE PICKS
UP EARRING LYING NEAR WATER)

G THE DOCTOR: ^{Do you like it} ~~You like that?~~

H ACE: (PICKING IT UP) Yeah.

I THE DOCTOR: (PACING AROUND THOUGHTFULLY)
Well if there's no keeper then the
finder has it.

73

HOLD 2S

J ACE: Ace!

(SHE PINS IT ON
HER JACKET LIKE
A BADGE)

K What do you reckon happened here
then, Professor? Were the people in
this bus attacked on their way to
the Circus?

L THE DOCTOR: Presumably. And ^{whoever.} whatever
attacked them destroyed them and
wrecked their bus.

M ACE: So that evil you felt - was that
the bus conductor?

N THE DOCTOR: Yes, I think so. Anyway,
whoever left him on guard ^{here}
~~seems to have~~ gone now. Perhaps ~~they~~
~~went~~ millennia ago.

O ACE: Nothing to do with the Circus
being scary?

P THE DOCTOR: I'm afraid I think not.
That was all just good publicity.

Q ACE: Pity. Might have made it more
interesting. (PAUSE) Are we still
going there?

R THE DOCTOR: Yes. I feel in just the
right mood. And, after two brushes
with death in one day, I ~~rather~~
hoped you might be.

HOLD 2S
(AS THEY WALK AWAY)

S ACE: (WITHOUT MUCH ENTHUSIASM) If you
say so, Doctor.

T THE DOCTOR: (IN PLEASED SURPRISE)
Doctor, eh? So you can remember
~~if you want to.~~

u ACE: (NODDING CHEERFULLY) Seems so,
~~Professor.~~

~~(THE DOCTOR ROLLS
HIS EYES IN DESPAIR.~~

~~THEY START WALKING
AWAY FROM THE
CLEARING)~~

"DOCTOR WHO" 7J

"Greatest Show"

RECORDING DATE 17/5/88

Session p.m.

EPISODE/SCENE NO. 1/34
HIPPI SITE

SPOOL NOS: HR41624/HR41625

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
192	1	ACE IN F/G ROF THROWING STONE Jeep in b/g R-L Jeep exits. No dialogue N/G action	13"	14:49:19
	2	GOOD CAMERA 2 HR41625	12"	14:51:34
192A	1	DEEP 2S ACE/DOC. (Doc on step of bus) DOC COMES FORWARD TO M2S ACE/DOC Dialogue A-I N/G too slow	05"	15:03:09
	2	After F/S GOOD CAMERA 2 HR41625	30"	15:03:58
193	1	CU EARRING ON GROUND. ACE'S HAND IN ROF P/O TO C2S ACE/DOC. THEY STAND TO M2S & WALK AWAY FROM CAMERA ML2S DOC/ACE. Dialogue F-U N/G camera - out dialogue L	30"	15:16:34
	2	N/G fluff line I Again P/U N/G camera framing	10" 1'00"	15:17:52 15:18:10
	3	N/G fluff line K	30"	15:21:56
	4	GOOD Dialogue F-U Poss boom shadow in bottom ROF CAMERA 2 HR41625	1'05"	15:22:36

36. EXT. THE CIRCUS SITE. DAY.

137. _____ / (CAPTAIN COOK
LONG LEGGED CLOWN - AND MAGS DRIVE
JEEP BETWEEN LEGS UP IN THEIR JEEP.

THE CLOWN WAVES.
THEY DRIVE ON)

138. _____ /
L/A TALL CLOWN (HE POINTS)

139. _____ /
JEEP PULLS UP AT
REAL VESTIBULE

"DOCTOR WHO" 7J

"Greatest Show"

EPISODE/SCENE NO. 1/36
CIRCUS SITE

RECORDING DATE 16/5/88

Session p.m.

SPOOL NOS: HR41622/HR41623

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
139	1	WS VESTIBULE - JEEP ENTERS ROF TO TENT. (CAMERA 1 - <u>HR41622</u>)		17:24:09
137?	1	WS ROAD. JEEP INTO TOP OF FRAME. TOWARDS CAM. STILT WALKER WIPES FRAME R-L JEEP EXITS LOF (CAMERA 2 - <u>HR41623</u>)		17:24:09
138.	1	JEEP IN ROF - pan up to L/A CLOWN CLOWNS POINTS THE WAY. JEEP EXITS LOF	10"	17:28:16
	2	A/B (CAMERA 1 - <u>HR41622</u>)	10"	17:28:58

37. EXT. ROADSIDE. STALL. DAY.

69. _____ / (DOWN THE ROAD
MLS WHIZZKID COMES THE WHIZZKID
(OVERBROW OF HILL) ON HIS BMX BIKE.
~~FRUITSTALL P/C~~

THE STALLSLADY
VISIBLY MELTS
AT THE SIGHT)

70. _____
MS STALLSLADY
HOLD TO 2S

A WHIZZKID: (STOPPING) Hi.

B STALLSLADY: Hello, young man. Just
arrived from the Landing Port?

2S Pw. Whizzkid

C WHIZZKID: That's right.

71. _____
MS STALLSLADY

D STALLSLADY: You've no idea what a
relief it is to see a nice, clean,
respectable boy like you after the
riff-raff I usually deal with. Can
I help you at all?

72. _____
~~MS~~ WHIZZKID
MS

E WHIZZKID: Yes, please. (PAUSE) Can you
tell me the way to the Psychic Circus?

73. _____
~~MS~~ STALLSLADY
MS

(THE STALLSLADY'S FACE
FALLS)

"DOCTOR WHO" 7J

"Greatest Show"

EPISODE/SCENE NO.

1/37
STALL

RECORDING DATE 15/5/88
Session p.m.

SPOOL NOS: HR35065/HR41619

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
69 70	1	WHIZZKID ON BIKE OVER HORIZON. CYCLES TOWARDS STALL TO M2S STALLS/WHIZZKID Dialogue A-E N/G action	37"	16:03:11
	2	GOOD (CAMERA 1 - HR35065)	37"	16:04:41
70	1	MS STALLSLADY IN LOF. WHIZZKID ENTERS ROF TO M2S STALLS/WHIZZKID Dialogue A-E N/G bike performance??	37"	16:03:11
	2	GOOD (CAMERA 2 - HR41619)	37"	16:04:41
72		MCU WHIZZKID. (STALLS IN LOF) Dialogue A-E (CAMERA 1 - HR35065)	23"	16:07:15
71 73	1	MCU STALLSLADY (WHIZZ IN ROF) Dialogue A-E (CAMERA 2 - HR41619)	23"	16:07:15

(T3)
05:07:52

(T2)
05:07:04
- 1/75 -

(T1)
05:06:12

HR044277

(29)

GOOD

N/G
Action

N/G Action.

D/S DRAPES OUT

38. INT. CIRCUS VESTIBULE. DAY.

158.

2S CH.CLOWN/MORG

MORGANA & CHIEF CLOWN AT BOOTH.

CHIEF CLOWN: Coming to watch?

MORGANA: ~~No I don't enjoy it~~

~~like you.~~ *The shows about to start I've seen enough already.*

159.

2S CAP/MAGS

TRACK L TO
3S MORG/CAP/MAGS

CHIEF CLOWN SWIFTLY EXITS AS

THE CAPTAIN & MAGS RUSH
THROUGH DOOR INTO
VESTIBULE.

CAPTAIN: Greetings, my good woman.
This is the Psychic Circus, isn't it?

MORGANA: Yes, that's right.

(ROARS OF LAUGHTER
FROM THE RING)

CAPTAIN: (LISTENING) Sounds like
things are going well. Come on,
Mags.

MORGANA: But -

CAPTAIN: But what?

PAN L HOLD 3S

MORGANA: You can't go in just now.
There's a speciality act being
rehearsed and -/

160.

2 D
2S MORGANA/CAP

CAPTAIN: All the better.

(HE MOVES TOWARDS
THE ENTRANCE TO THE
RING, FOLLOWED BY
MAGS)

(29)

160
2S MORGANA/CAP

(T3) (T2) (T1)
- 1/76 -

(30)

161.

4S CH.CLOWN/CAP/
MORG/MAGS

MORGANA: You don't understand.
You shouldn't /

(THE CHIEF CLOWN
APPEARS IN THE
ENTRANCE.

THE CAPTAIN AND
MAGS ARE MOMENTARILY
STOPPED IN THEIR
TRACKS.

BUT THE CLOWN
SMILES, STEPS
ASIDE AND GESTURES
THEM THROUGH) /

162.

MS MORGANA

CAP/MAGS THROUGH
F/G R-L

CAPTAIN: Thank you, my good man.

(HE AND MAGS
GO OFF TOWARDS
THE RING FOLLOWED
BY THE CLOWN.

MORGANA WATCHES
THEM GO AND THEN
SHRUGS)

32"

30"

29"

RECORDING PAUSE

(30)

UNICYCLE CLOWN & CIRCUS / 39. EXT. THE CIRCUS SITE. DAY.

121.

UNICYCLIST F/G

DR/ACE INTO B/G

(THE DOCTOR AND
ACE TURN THE
CORNER THAT
LEADS TO THE
CIRCUS.

THE CLOWN IS STILL
PRACTISING HIS
TUMBLING)

A THE DOCTOR: Not as far as we feared.
Look.

122.

CLOWN ON UNICYCLE

(THE CLOWN SEES
THEM AND GIVES
A CHEERY WAVE)

123.

2S DR & ACE

B ACE: I still think clowns are creepy.

C THE DOCTOR: Nonsense.

"DOCTOR WHO" 7J

"Greatest Show"

RECORDING DATE 16/5/88

Session p.m.

SPOOL NOS: HR35065/HR41619

EPISODE/SCENE NO. 1/39
CIRCUS

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
121	1	UNICYCLIST IN F/G ROF DOC/ACE IN B/G Dialogue A-C THEY EXIT LOF (CAMERA 1 - HR35065) N/G Didn't like shot	08"	15:16:20
121 2nd vers	1	H/A LOOKING DOWN ON UNICYCLIST DOC/ACE IN LOF Dialogue A - "Not as far as we feared" DOC/ACE EXIT ROF N/G CAM.	10"	15:25:14
	2	N/G Sylvester not happy	12"	15:25:54
	3	OK?	12"	15:28:31
	4	GOOD (CAMERA 1 - HR35065)	10"	15:29:16
122 123	1	<u>Reverses</u> CLOWN HEAVY F/G ROF DOC/ACE IN ROF - WALK TOWARDS TENT Dialogue A-C N/G Sophie too far	15"	15:35:05
	2	N/G Sylvester masked	13"	15:36:33
	3	GOOD CAMERA 1 HR35065	15"	15:37:08

"Greatest Show"

RECORDING DATE 16/5/88
Session p.m.

SPOOL NOS: HR35065/HR41619

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
		MCU CLOWN WAVING. (Doc/Ace POV) (CAMERA 1 - HR35065)	08"	15:47:29
		Matt shot CAMERA 2 HR41619	25"	15:41:40

HR044283

- 1/78 -

(T2)

(T1)

S241

11:06:52

45. Z/I

(108)

to MS
RINGMASTER.

11:06:12.

40. INT. THE CIRCUS RING.

241.

DEEP 4S CLOWN/BELLBOY
CLOWN F/G
R/MASTER B/G

/(BELLBOY GUARDED
BY CLOWNS IN A
SPOT.

IN ANOTHER SPOT
RINGMASTER LOOKS
AT BELLBOY.
CRACKS HIS WHIP

STET.

WHIPCRACK

242.

MS RINGMASTER

THE CAMERA REMAINS
TIGHT, MOVING
BETWEEN THESE
FIGURES. BUT WE
HEAR THE RECORDED
ROAR OF THE CROWD.

THE RINGMASTER
IS RAPPING AS
BEFORE

SLOW
Z/I TO
MCU RINGMASTER

Now

RINGMASTER:

~~So~~ welcome, folks, I'm so glad
you all came
To one big circus with one big
~~famous~~ name.

There's lots of surprises you can
take it from me./
At the Greatest Show in the Galaxy.

243.

MS BELLBOY

AS.

S244.

11:07:56.

20"

21"

RECORDING PAUSE

(108)

41. EXT. THE CIRCUS SITE. DAY.

124.

2S DR & ACE (FROM REAR)
(MAT IN MODEL & VESTIBULE)

(THE DOCTOR AND
ACE ARE LOOKING
DOWN ON THE CIRCUS
TENT.

ACE IS STILL NOT
LOOKING VERY
ENTHUSIASTIC.

125.

L/S DR & ACE
VESTIBULE F/G

THE DOCTOR SHRUGS
AND STARTS TO
WALK DOWN THE HILL
TOWARDS THE TENT.

ACE FOLLOWS AFTER)

"DOCTOR WHO" 7J
"Greatest Show"

RECORDING DATE 16/5/88
Session: p.m.

EPISODE/SCENE NO. 1/41
CIRCUS SITE

SPOOL NO: HR41622/HR41623

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
124		TAKE FROM PREVIOUS SCENE.		
125	1	DOC ENTERS ROF. BECKONS ACE - SHE ENTERS ROF BACK TO CAM. ML2S DOC/ACE N/G - positions & voices	12"	15:57:35
	2	A/B - good THEY WALK TOWARDS TENT. CAMERA 1 - HR41622	13"	15:58:29

(T1)

11:11:36.

HR 044283

- 1/80 -

(65)

S (242) 2S MAGS/CAP.

S (244A) 2S MAGS/CAP.
Z/I to MS MAGS

S (245) MS MAGS SCREAMING.

42. INT. THE BIG TENT. SEATING.

S (248) MS SILENT SCREAMING.

242.

2S MAGS/CAPT

/(MAGS AND THE
CAPTAIN ENTER
THE TENT.

THEY STAND AT
THE ENTRANCE
AMONG THE SEATING
LOOKING TOWARDS
THE RING EXPECTANTLY.

WE HEAR A DRUMROLL)

DUB
FANFARE/
DRUMROLL

(65)

* W/T WHIP
CRACK
- Sound only.

- 1/81 -

HRO44 283

(66)

(T1) 11:07:39

S 243 MS.
RING CRACKS
WHIP.

(T5) 11:10:15

43. INT. CIRCUS RING.

243.

DEEP 4S A/B

(T2)

(T1)

/ (THE RINGMASTER
CRACKS HIS WHIP
TOWARDS BELLBOY
AS THE DRUMROLL
CONTINUES. /

WHIP CRACK

244.

MS BELLBOY

THE CLOWNS FORCE
HIM TO HIS KNEES.

WE CUT SWIFTLY
BACK TO:)

11:08:10

ENDS
MS BELL
ON FLOOR.

11:07:56

MS BB. PUSHED

(66)

(T1)

MAGS/CAPT.

S244A.

44. INT. THE BIG TENT. SEATING.

244A

2S MAGS/CAPT

/(MAGS AND THE
CAPTAIN WATCHING.

BELLBOY STARTS TO
SCREAM AS IF IN
PAIN.

THE CRACKLE OF
HIGH VOLTAGE
ELECTRICITY BEING
RELEASED.

HIGH VOLTAGE
LIGHTING

SLOW Z/I
TO MS MAGS

FLASHES OF BLUE
LIGHT ILLUMINATE
MAGS AND THE CAPTAIN.

WE MOVE IN ON MAGS'
FACE AND STAY THERE
AS SHE WATCHES.

BELLBOY'S SCREAMING
TAILS OFF INTO A
WHIMPER.

MAGS CONTINUES TO
STARE AND HER
COMPOSURE STARTS
TO CRACK. WE
STAY ON HER FACE.

LOUD DISTORTED
CANNED LAUGHTER
AND APPLAUSE START
UP.

MAGS STARTS TO
SCREAM HERSELF.

THE LAUGHTER AND
APPLAUSE GETS
LOUDER)

RECORDING PAUSE

(67)

REAL VESTIBULE

45. EXT. THE CIRCUS SITE. DAY.

(as 125)

126.

2S DR/ACE

(VESTIBULE F/G)

(THE DOCTOR AND
ACE ARE APPROACHING
THE TENT.

THE LAUGHTER AND
APPLAUSE COMES
DISTANTLY FROM
THE TENT, AND
FAINTLY ABOVE THAT,
THE SCREAMING)

A THE DOCTOR: Listen! They're
all having a good time in there.

B ACE: (STOPPING) Don't you hear
it?

C THE DOCTOR: Hear what?

D ACE: That screaming.

(THE DOCTOR STRAINS
HIS EARS TO HEAR
IT)

(T1)

S245

HR044283

- 1/84 -

S247

(68)

46. INT. THE CIRCUS RING.

S245

11:13:08

245.

MS MAGS

(THE CANNED LAUGHTER
AND APPLAUSE CONTINUES.

LAUGHS
APPLAUSE

246.

MS RINGMASTER

S246

11:10:51

MAGS IS DESPERATELY
SCREAMING.

THE RINGMASTER
STILL IN HIS SPOT
TAKES OUT A REMOTE
CONTROL, POINTS IT
AT MAGS AND PRESSES
A BUTTON ON IT.

247.

2S MAGS/CAPT

S247

(T1) 11:12:27.

12"

MAGS CONTINUES TO
SCREAM BUT NO SOUND
COMES OUT.

THE CANNED LAUGHTER
AND APPLAUSE, HOWEVER,
CONTINUE)

RECORDING PAUSE

(68)

REAL VESTIBULE

47. EXT. THE CIRCUS SITE. DAY.

127. _____ / (THE DOCTOR IS
2S ACE/DR STILL LISTENING,
FROM CAR BUT THE SCREAMING
REAL VESTIBULE B/G IS NO LONGER
AUDIBLE)

E THE DOCTOR: I can't hear anything.

F ACE: I was sure ...

G THE DOCTOR: ~~I think~~ you're just
making excuses because you don't
like circuses.

128. _____ /
MCU ACE

H ACE: No, no, it's not that.

129. _____ /
2S A/B (THE DOCTOR STARTS
TO MOVE TOWARDS
THE TENT.

ACE REMAINS WHERE
SHE IS, STILL
TRYING TO HEAR THE
SCREAMING)

45

"DOCTOR WHO" 7J
"Greatest Show"

RECORDING DATE 16/5/88
Session: a.m.

EPISODE/SCENE NO. 1/45 & 47

SPOOL NO: HR41622/HR41623

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
126	1	<div> <div> CAMERA 1 HR41622 </div> <div> CAMERA 2 HR41623 </div> </div> 2S DOC/ACE Dialogue A-D Reverses for s125 N/G no move off at end.	17"	16:11:49
	2	OK - boom in at end.	14"	16:12:58
127 128 129	1	<div> <div> CAMERA 1 HR41622 </div> <div> CAMERA 2 HR41623 </div> </div> 2S DOC/ACE into MCU ACE (shot 128) Dialogue E-I N/G action & noise	20"	16:20:01
	2	A/B N/G clown position	22"	16:21:12
	3	A/B OK??	25"	16:23:10
	4	DIFFERENT VERSION EMPTY FRAME. DOC IN ROF & OUT LOF. ACE EXITS TO MS. Dialogue "I can't hear anything" to "Are we going in or aren't we" END ON ACE'S LOOK TO TENT.	25"	16:25:17
	5		25"	16:27:58
	6	A/B	26"	16:29:30

(TI)

HR044-283

(69)

- 1/86 -

5248.

48. INT. CIRCUS RING.

STET

248.

MCU MAGS

/ (MAGS STILL
SCREAMING SILENTLY)

(69)

REAL VESTIBULE

49. EXT. CIRCUS SITE. DAY.

130.

DEEP 2S ACE/DOCTOR

(ALMOST AT THE
ENTRANCE TO THE
TENT, THE DOCTOR
TURNS BACK TO ACE)

I THE DOCTOR: Well, are we going
in or aren't we?

131.

MS ACE

(ACE STANDS STILL
UNDECIDED. /

132.

DEEP 2S A/B
HOLD TO 3S
ACE/CHIEF CLOWN/DOCTOR

~~AND FROM THE
ENTRANCE TO THE
CIRCUS, THE
CHIEF CLOWN APPEARS
WITH A WELCOMING
SMILE ON HIS FACE
BECKONING THEM IN)~~

FADE OUT

"DOCTOR WHO" 7J
"Greatest Show"

RECORDING DATE 16/5/88
Session: p.m.

EPISODE/SCENE NO. 1/49

SPOOL NO: HR41622/HR41623

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
130	1	<div>CAMERA 1 HR41622</div> <div>M2S DOC/ACE FAV ACE</div> <div>Dialogue I DOC LOOKS TO TENT & TAKES HAT OFF. LOOKS BACK TO ACE</div>	12"	16:34:25
		<div>CAMERA 2 HR41623</div> <div>MS CHIEF CLOWN</div>		

"DOCTOR WHO"

'THE GREATEST SHOW IN THE GALAXY'

by Titles 00:00:46.

Stephen Wyatt

Reprise

EPISODE TWO

+ Sc 1.

REAL VESTIBULE

From Mags & Cap
into Circus Tent.

~~from Mags 1st~~
~~scream.~~

(REPRISE OF END
OF EPISODE ONE)

→ ~~up to end~~
~~of last sc.~~

1. EXT CIRCUS SITE. DAY.

133.

MCU ACE

(THE CHIEF CLOWN
WAITS EXPECTANTLY.)

134.

3S ACE/CHIEF/DOCTOR

ACE GIVES A
SHRUG AND JOINS
THE DOCTOR.

THEY START TO
WALK TOWARDS
THE TENT)

into sc 2.

"DOCTOR WHO" 7J
"Greatest Show"

RECORDING DATE 16/5/88
Session: p.m.

EPISODE/SCENE NO. 2/1
CIRCUS SITE

SPOOL NO: HR41622/HR41623

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
134	1	O/S 3S CLOWN/DOC/ACE NO DIALOGUE. ACE SHRUGS & FOLLOWS DOCTOR. WALK TOWARDS TENT. <u>CAMERA 2 HR41623</u>	11"	16:42:48
133	1	<u>CAMERA 2 HR41623</u> MS ACE. REACTION. EXITS LOF	8"	16:45:02

13

00:03:27.

D/S DRAPES OUT

2. INT. CIRCUS VESTIBULE. DAY.

163.

2
MS MORGANA
Posters F/G

/ (MORGANA STARES
THOUGHTFULLY INTO
HER CRYSTAL BALL.

THE BALL IS CLEAR,
UNCLOUDED.

IN THE BACKGROUND
THE CANNED NOISE
OF THE CIRCUS./

DUB MUSIC
CANNED
LAUGHTER

164.

1
MS CHIEF CLOWN

PAN L TO
2S ~~MAGS~~/CH.CLOWN
MORG.

THE CHIEF CLOWN
SLIPS BACK INTO
THE TENT FROM
OUTSIDE)

CHIEF CLOWN: Two more on the way.

(MORGANA VISIBLY
PULLS HERSELF
TOGETHER)

13"

RECORDING BREAK

"The Greatest Show"

SESSION. a.m.

SPOOL NO: HR044273

SHOT/S	TAKE	SET UP / SHOT DESCRIPTION	TIME CODE
		Vestibule.	
163 164	1	N/G Cue + noise.	00:02:37.
	2	N/G False start	00:03:34
	3	N/G Action	00:03:12
	4	GOOD	00:03:27.

/ NB: CHIEF CLOWN HAS GONE BACK INSIDE/

REAL VESTIBULE

3. EXT. CIRCUS SITE. DAY.

135.

2S DR/ACE

(THE DOCTOR AND
ACE STAND AT
THE ENTRANCE.

THEY LISTEN TO
THE CIRCUS SOUNDS)

A ACE: I did hear it, that screaming.

B THE DOCTOR: But not now?

(ACE SHAKES HER
HEAD)

C So we can go in.

D ACE: (UNENTHUSIASTICALLY) Yeah,
OK.

E THE DOCTOR: Your enthusiasm is over-
whelming.

~~136.~~

~~2S DR/ACE~~

(HE LIFTS THE
ENTRANCE FLAP)

"DOCTOR WHO" 7J
"Greatest Show"

RECORDING DATE 16/5/88
Session: p.m.

EPISODE/SCENE NO.. 2/3
CIRCUS SITE

SPOOL NO: HR41622/HR41623

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
135	1	<u>CAMERA 1</u> - HR41622 EMPTY FRAME. THEY ENTER ROF. ML2S DOC/ACE to M2S. WALKING TOWARDS CAMERA. Dialogue A-E THEY EXIT LOF N/G noise	18"	16:56:18
	2	A/B - N/G too loose	17"	16:57:18
	3	A/B - N/G someone in shot	18"	16:58:13
	4	GOOD	20"	16:59:22
135	1	<u>REVERSES</u> - CAMERA 2 only HR41623 M2S DOC - BACK TO CAM. ACE ENTERS & HOLDS HIM BACK. DOC GOES TOWARDS TENT. ACE FOLLOWS. Dialogue A-E	14"	17:04:38

B/S DRAPES OUT

(T7) F/S

00:13:40

4. INT. CIRCUS VESTIBULE. DAY.

(AS THEY ENTER MORGANA
GREETES THEM WITH A SMILE)

165. DEEP 3S MORG/DOC/ACE

THE CHIEF CLOWN IS HIDDEN
BEHIND CURTAIN TO RING.MORGANA: Welcome, one and all, to
the Psychic Circus!(A RECORDED
FANFARE PLAYS.ACE TRIES TO
LEAVE IN DISGUST

DOC PULLS HER BACK WITH UMBRELLA.

166.

TIGHT 2S DOC/MORGANA ACE

THE DOCTOR: Now, Ace, you promised.
(TO MORGANA), I am The Doctor and
this is Ace. I must apologise for
my young friend.

167.

~~3S A/B~~
~~LET MORGANA GO R~~
~~PAN L TO 2S MORG/DOC~~
~~→ DOC/MORG/ACE~~

00:18:42.

MORGANA: No problem. All of us
round here believe in letting our
feelings hang out. There's no point
in getting uptight now is there?

168.

~~2S DOC/ACE~~
~~MORGANA FROM R~~

169.

MCU CH CLOWN
(THROUGH CURTAIN)ACE: (SHE NOTICES CLOWN)
I
don't believe this.

170.

O/S 2S FAV ACE

MORGANA: (TO THE DOCTOR)/ That's why
we got into circuses in the first
place.

171.

3S A/B

THE DOCTOR: We?MORGANA: The founder members of
the Psychic Circus.

5169 MCU CLOWN

00:19:56

T1
O/S
25
ALE

(T1)

- 2/5 -

(3)

(THE DOCTOR TAKING
IN THE POSTERS
AND KITES)

THE DOCTOR: Ah, I see.

MORGANA: We were all really into
personal expression and the circus
gave us all a chance to express our-
selves by developing our individual
skills.

THE DOCTOR: What's your especial
skill if I might enquire?

(MORGANA, INDICATING
THE CRYSTAL BALL)

MORGANA: Fortune-telling. Would
you like to see the future? /

THE DOCTOR: Not just yet.

EXTRA SHOT

on TAROT CARD

(T4) 00:17:15

(T2)

S172

MS

DOC

00:18:06.

D/I 172.

MS DOC

52"

RECORDING PAUSE

(3)

DOCTOR WHO" T J.

RECORDING DATE: 6/6/88

The Greatest show"

SESSION. am.

EP. 2 SC. 4

SPOOL NO: HR044273

SHOT/S	TAKE	SET UP/SHOT DESCRIPTION	TIMECODE
165	1	N/G CAMERA (to the end)	00:04:59
166			
171	2	N/G CAM (to the end)	00:06:40
	3	N/G ACTION (to the end)	00:08:17
	4	N/G Plane (out "we got into circuses in the first place")	00:09:53
	5	N/G ACTION (to the end)	00:11:10
	6	N/G FLUFF (out There's no point getting uptight)	00:12:14
	7	F/S - GOOD	00:13:40
170	1	O/S 2S FAV ACE In: "There's no point" Out "I see"	00:18:42
169	1	MCU CLOWN AT CURTAIN G/T "There's no point getting uptight"	00:19:56
172	1	MS DOC "What is your especial skill" N/G Noise	00:17:25
	2		00:18:06

'DOCTOR WHO' 7 J.
The Greatest show"

RECORDING DATE:

SESSION.

EP. 2 SC. 4

SPOOL NO: HR044273

SHOT/S	TAKE	SET UP/ SHOT DESCRIPTION	TIME/CODE
extra shot	1.	CU HAND + TAROT CARD N/G posn	00:14:47
	2	N/G posn	00:16:26
	3	N/G posn (with dialogue)	00:16:44
	4	Good (no dialogue)	00:17:15.

3.5.88

- 2/6 -

T3

07:17:08

*

T1 07:16:24 N/G.
need to walk in

T2 07:16:46 N/G
can't see
conductor.

5. INT. CIRCUS CORRIDOR.

128.

CU CONDUCTOR
REMAINS
on stretcher

/(TWO CLOWNS CARRYING
A STRETCHER DOWN
A CORRIDOR.

PAN L
HOLD TO
LOOSE 2S

ON IT ARE THE
REMAINS OF THE
METAL BUS CONDUCTOR.
THEY CARRY IT TOWARDS
THE DOOR OF BELLBOY'S
WORKSHOP)

129.

LS CORRIDOR
Clowns towards
door

(T3)

F/S 02:04:33

B/G DRAPES IN

6. INT. VESTIBULE.

(THE DOCTOR IS
PEERING AT THE
POSTERS WITH DEEP
CURIOSITY.

MORGANA IS
BEGINNING TO
LOOK A BIT
UNCOMFORTABLE)

173.

TIGHT SHOT POSTER
PAN DOWN
DEEP 3S MORGANA/DOC
ACE F'G

THE DOCTOR: The Psychic Circus has
grown into quite a sizeable little
operation by the look of it.

MORGANA: The Greatest Show in the
Galaxy.

THE DOCTOR: Just so. (EXAMINING
THE POSTERS) My, my you have got
around, haven't you? Marpesia.
Othrys. Eudamus. Even the Grand
Pagoda on Cinethon.

MORGANA: (NODDING NOSTALGICALLY)
We used to have great times back in the
old days, going from planet to planet.
But we've really got settled in here
since - (STOPPING HERSELF)

174.

2
MCU DOC → 2S DOC/MORG.

THE DOCTOR: (ALERT) Since?

175.

2S MORGANA/DOC
PAN R
CRAB L
HOLD 3S

MORGANA: Well, you have to hang
up your travelling shoes and stop
wandering sooner or later, don't
you?

(T3)

(5)

- 2/8 -

175

1
3S MORG/DOC/ACE

THE DOCTOR: So I've been told.
Personally I've just kept on wandering/

(THE RINGMASTER'S
VOICE STARTS TO
BLARE OUT FROM
THE TANNOY:)

TANNOY: (RINGMASTER) Will you
take your seats please?

DOCTOR: Ace?

ACE: Yes Professor?

DOCTOR: Are we going in or aren't we?

176.

2

2S DOC/MORGANA

02:06:11

P/u ON
S177

FOR CAM
WOBBLE.

MORGANA: You're sure you want to
go in?

THE DOCTOR: That is why we're here.

MORGANA: Look, I don't know how
to put this but I like you and -
(cont ...)

177.

1

DEEP 4S

CHIEF CLOWN/ACE/
DOC/MORGANA

(THE CHIEF CLOWN
HAS RE-APPEARED
FROM THE CIRCUS
RING.

MORGANA FREEZES
AS SHE SEES HIM.

HE SMILES AT THE
NEWCOMERS AND BOWS.

ACE GLARES AT HIM
WITH UNDISGUISED
DISLIKE.

MORGANA, LEAPING
BACK INTO ACTION:)

(5)

- 8 -

P/u

(T3)

(6)

- 2/9 -

MORGANA: (cont) Of course go right in, do your own thing and -

THE DOCTOR: Oh I forgot: what about a ticket?

MORGANA: Tickets? What for?

THE DOCTOR: To go in.

(CHIEF CLOWN GESTURING
TOWARDS THE WAY TO
THE RING:)

CHIEF CLOWN: You're in already.

(THE CIRCUS NOISES
RISE SUDDENLY IN
VOLUME)

TANNOY: (RINGMASTER)
Please make your way to the
Big Top now. Please make your
way to the Big Top Now....

DOCTOR: Sounds like you're doing
good business.

CHIEF CLOWN: Indeed. This way
~~please.~~

(HE NOTICES EARRING.)

& EXITS.

MORGANA LOOKS AFTER THEM.

02:09:00

(T4)

C2S
CLOWN/MORG.

(T1)

02:08:13

CU EARRING

178.

C/I CU EARRING

179.

RESUME 4S

HOLD ON

CHIEF CLOWN/MORGANA

LET HIM GO

- 9 -

(6)

(T4)

P/u.

(T3)

- 2/10 -

(7)

CHIEF CLOWN TURNS WITH A
SMILE GESTURES TOWARDS
ENTRANCE FLAP.

AFTER THEY'VE GONE
CHIEF CLOWN DROPS FLAP
AND LOOKS AT MORGANA.

30"

1'16"

RECORDING PAUSE

- 2/10 -

(7)

DOCTOR WHO" TJ.
The Greatest show"

RECORDING DATE: 6/6/88
SESSION.

EP. 2 SC. 6

SPOOL NO: HR044274

OT/S	TAKE	SET UP/SHOT DESCRIPTION	TIME/CODE
173	1	N/G CAM (F/S.) Plane.	02:01:10
174 ↓ 179	2.	F/S N/G Alarm noise.	02:02:05
	3.	F/S Good	02:04:33
P/u on S177 ↓ 179	1.	Good	02:06:11
178	1	CU EARRING - no cut to cam 1 dial "Indeed this way please"	02:07:38
	2	Good.	02:08:13
178 ↓ 179	2nd version	C2S CLOWN/MORG.	02:08:34
	3.	OK	02:08:34
	4	Good - pull focus to Morgana at end	02:09:00

- 2/11 -

(130)

(T2)

(T1)

21:02:35

21:03:09

N/G Cam

7. INT. TENT CORRIDOR.

180.

2S DOC/ACE

R-L

LET THEM GO

HOLD ON
CHIEF CLOWN/ (THE DOCTOR AND ACE
MAKE THEIR WAY
ALONG THE CORRIDOR
THAT LEADS TO THE
BIG TOP.LIKE ALL THE
CIRCUS' CORRIDORS
IT IS MADE OF STRIPS
OF BILLOWING FABRIC,
TRANSLUCENT ENOUGH
FOR DIFFERENT COLOURED
LIGHTS TO BE PLAYED
THROUGH IT TO SUGGEST
DIFFERENT LOCATIONS.THIS PARTICULAR
CORRIDOR IS VERY
BRIGHT.THE CIRCUS NOISES
SEEM TO GET NEARER.THE DOCTOR AND ACE
REACH THE END OF THE
CORRIDOR.AS THEY DO SO, THE
CIRCUS NOISES
SUDDENLY CUT OFF AS:)

||"

||"

RECORDING PAUSE

(130)

(T3)

- 2/12 -

(109)

17:02:26.

8. INT. THE BIG TENT. SEATING.

85.

LOOSE 2S DOC/ACE/ (THE DOCTOR AND
ACE ENTER THE
BIG TENT.EVERYTHING
AROUND THEM IS
SILENT AND DARK
LIKE COMING INTO
AN EMPTY CINEMA)ACE: Professor -THE DOCTOR: Yes?ACE: I can't see a thing.THE DOCTOR: Me neither.ACE: And the cheering's stopped.THE DOCTOR: So I noticed. Well,
perhaps we're between performances.
Let's see if we can find a seat
until things get under way.

PAN THEM L.

(THEY EDGE ALONG
IN THE SEMI-
DARKNESS.THE DOCTOR
BUMPS INTO
SOMETHING AND
CLUTCHES HIS
SHIN)

Ow!

ACE: Found somewhere to sit,
Professor?

(109)

85
LOOSE 2S DOC/ACE

THE DOCTOR: Over here. I said
over here.

HOLD TO
TIGHT 2S
DOC/ACE

(THEY SIT AND
PEER AROUND
THEM)

In a moment our eyes'll get used
to the dark.

ACE: Assuming there's anything
worth seeing.

86.

GROUP SHOT

DOC/ACE F/G
FAMILY B/G

THE DOCTOR: Just a moment./
Listen.

(THEY HEAR A
RUSTLING OF
PAPER, FOLLOWED
BY VOICES:)

LITTLE GIRL: Daddy, Daddy -

DAD: What?

87.

TIGHT 3S FAMILY

LITTLE GIRL: I want an ice cream./

DAD: You've already had one.

LITTLE GIRL: But, Daddy -

DAD: I've told you once and I'm
not telling you again. Shut up
and eat your popcorn./

88.

LOOSE GROUP SHOT

(THE LIGHT STARTS
TO GROW BRIGHTER.

LIGHTS
CREEP
UP

WE SEE THAT
SEATED CLOSE TO
ACE AND THE
DOCTOR IN ANOTHER
RAISED BLOCK OF
SEATS ARE A VERY
TYPICAL LOOKING
FAMILY, MOTHER,
FATHER AND LITTLE
GIRL.

88
LOOSE GROUP SHOT

(T3)
- 2/14 -

(III)

THE MOTHER, FATHER
AND LITTLE GIRL ARE
ALL APATHETICALLY
MUNCHING AT BAGS
OF CRISPS AND
POPCORN) /

89.

TIGHT 2S
DOC/ACE

THE DOCTOR: We are not alone.

15:08:50

15:09:27

90.

C7A

ACE: Not quite. But it looks
like it's just us and them. /

WS SEATING AREA

(THEY SCAN THE
REST OF THE
EMPTY SEATING) /

91.

LOOSE GROUP SHOT A/B

What a con! I mean, where's
Mags? And the Captain?

arrived.

haven't
THE DOCTOR: Perhaps they've not
~~turned up yet.~~ Who knows.
(INDICATING THE FAMILY) ~~Still~~ *Anyway*
~~it won't do any harm to ask.~~ /

92.

TIGHT 3S FAMILY

Does no harm in asking

HOLD TO 4S
FAMILY/DOC

(HE STARTS MAKING
HIS WAY UP TOWARDS
THE FAMILY.

WE MOVE CLOSER
TO THEM AS HE
CLIMBS THE STEPS
TO THEM)

MUM: ~~Anyway~~, they should be
starting up again soon. (PAUSE)
Have a crisp, father.

(SHE OFFERS HER
HUSBAND A BAG
OF CRISPS.

THE DOCTOR POPS
UP BEHIND THEM)

THE DOCTOR: Greetings. (cont ...)

(THERE IS NO
REPLY)

(III)

THE DOCTOR: (cont) Not many in
today, I see. Are you regulars
or is this your first visit too?

(STILL NO RESPONSE.)

THE FAMILY JUST
MUNCH ON)

Let me introduce myself, I'm -

(THE MOTHER
SUDDENLY CUTS
ACROSS HIM BY
STICKING A BAG
OF CRISPS UNDER
HIS NOSE, WHILE
STILL STARING
OUT FRONTWARDS.)

THE DOCTOR
REGISTERS THE
OFFERING WITH
SURPRISE)

Oh, er, thank you very much.

(HE TAKES ONE
AND GIVES IT
A BITE. IT
CLEARLY TASTES
FOUL.)

THE FAMILY
MEANWHILE, CHOMP
ON)

Mm, delicious. Now I was just
wondering if -/

93.

MS ACE

(THE CIRCUS MUSIC
STARTS UP VERY
LOUD)

94.

4S FAMILY/DOC

ACE: (CALLING FROM THE BACK)
Professor!/
(112)

94
4S FAMILY/DOC

(T3)
- 2/16 -

(113)

LET DOC GO

THE DOCTOR: Yes.

ACE: They're starting.

(THE DOCTOR STARTS
TO MOVE BACK TO
ACE. AS HE GOES:)

THE DOCTOR: (TO THE FAMILY) It's
been ~~lovely~~ talking to you.

nice

(THE FAMILY SETTLE
BACK TO WATCH THE
SHOW)

(1 next)

(113)

17:13:55

L/A WS
RING → MS RING.

17:12:19

(T3)

(T2)

(T1)

ON
MS RING

WS-ON
MS.

S95.

17:15:25

9. INT. CIRCUS RING.

H/A

Ring.

(114)

16:10:54

(T1) 16:06:50

(T2) 16:08:21

N/G Action.

S96

S100.

95.

L/A RING
JUGGLERS TOWARDS
CAMERA

THE LIGHTS ON
THE RING COME
UP.

THOSE ON THE
AUDIENCE DIM.

STILTMAN B/G

A LINE OF WHITE-
FACED CLOWNS
APPEAR JUGGLING,
TUMBLING OR
WHATEVER IN A
SINGLE FILE.

LOUD CIRCUS
MUSIC.

THEY CIRCLE
THE RING,
WAVING AS THE
MUSIC BUILDS.

96.

H/A RING

THE EFFECT IS
BEAUTIFUL, BUT
RATHER CHILLING.

TUMBLERS IN

THE SMILES ARE
TOO FIXED AND
THE GESTURES
TOO PERFECTLY
REGIMENTED.

97.

CU TUMBLERS

L-R

R-L

THE SHAPE OF
THE RING BECOMES
MORE VISIBLE
INCLUDING FOUR
WEATHER-BEATEN
PREHISTORIC-
LOOKING CORNER
STONES THAT
STAND ROUND THE
EDGE OF THE
RING)

(114)

97
CU TUMBLERS

(T2)

- 2/18 -

17:06:59

HR 044 305

(115)

(T1)

17:05:59

10. INT. SEATING.

98.

2S DOC/ACE

/ (THE DOCTOR
POINTS TOWARDS
THE RING)

THE DOCTOR: Remarkable.

ACE: If you like this sort of
thing.

THE DOCTOR: No, no. Those
memorial stones.

(1 next)

12"

(115)

(98
2S DOC/ACE

- 2/19 -

(T3)

H/A.

S100.

(116)

S99

(T1) 17:07:23

(T2) 17:07:57

11. INT. CIRCUS RING.

DUB CIRCUS
MUSIC

99.

CS MEMORIAL STONES
~~PAN UP TO CLOWNS~~

(THE CLOWNS ARE
NOW SPREAD OUT
ROUND THE EDGE
OF THE RING.)

100.

H/A RING

THEY TURN
INWARDS AS ONE
AND POINT
TOWARDS THE
CENTRE.

Q SPOTLIGHT

Q RINGMASTER

THE RINGMASTER
MATERIALISES
THERE IN A
SPOTLIGHT, AS
AT THE START
OF EPISODE ONE
AND THE LIGHTS
AROUND HIM
START TO DIM./

101.

MS RINGMASTER

HE CRACKS WHIP.
WE MOVE IN
CLOSE ON HIS
FACE AS HE
SPEAKS IN HIS
RAP STYLE)

GO RAP TRACK

PAN HIM R TO
2S RM/CLOWN

CU
TUMBLE

CU
TUMBLE

RINGMASTER:

Now welcome, folks, and I mean that
from the heart,
The Greatest Show is about to
start.

It's happening right here before your
very eyes

And one thing's for sure you're in
for quite a surprise.

But things aren't always as they
seem to be

In the Greatest Show in the Galaxy.

(MUSIC.

HE SUMMONS ONE
OF THE CLOWNS
AND THEN TURNS
HIM ROUND.

(116)

101
MS RINGMASTER

- 2/20 -

102.

C/A
CU ROBOTIC MECHANISM

(THE RINGMASTER
PRESSES A LEVER
AND THE CLOWN'S
BACK OPENS UP TO
SHOW THE ROBOTIC
MECHANISM INSIDE.

THE RINGMASTER
SHUTS THE BACK
AGAIN.

THE CLOWN CART-
WHEELS AWAY AND
THE RINGMASTER
GRINS)

S102

T1 18:03:15

T2 18:03:32

T3 18:03:50

dial from
"Nothings quite
as it seems"
(2 next)

H/A.

117

117

- 20 -

101
MS RINGMASTER

- 2/21 -

(118)

103. 3S FAMILY / (THE FAMILY EATS
ON, DISPLAYING
NO REACTION.

103A. 2S DOC/ACE / THE DOCTOR
WATCHES EAGERLY.
ACE IS DISTINCTLY
UNEASY)

12. INT. THE SEATING.

17:08:33

17:09:09

S103 N/G for S103A

S103A

T1

PAR 2 TO
2S DOC/ACE

(1 next)

(118)

103
2S DOC/ACE

- 2/22 -

119

13. INT. THE RING.

104.

MS RINGMASTER

(THE RINGMASTER
CLICKS HIS
FINGERS AND
GETS A DRUMROLL)

S105 T5

DRUMROLL

18:02:02.

RINGMASTER:

Now listen, folks, we've a great new
act

He's a real find and that's a fact.

He'll entertain you and he'll make
you stare

And our great new act is seated over
there./

105.

2S DOC/ACE

(THE SPOT SWIVELS
AND PICKS OUT
THE DOCTOR IN THE
AUDIENCE)

RECORDING PAUSE

REPOS CAM 5 to A
REPOS CAM 2 to A

119

- 22 -

14. INT. SEATING.

((INTERCUT NOW AS
NECESSARY WITH
SCENE 13)).

THE DOCTOR RISES
IN SURPRISE.

CANNED APPLAUSE
ACCLAIMS HIM)

APPLAUSE

106. THE DOCTOR: Well, thank you, I 7
MS RINGMASTER

107. RINGMASTER: Come on,
don't be shy. /

DEEP 3S RINGMASTER F/G
DOC/ACE B/G

THE DOCTOR: I'm not completely
sure that I really should.

RINGMASTER: No false modesty
now, we know you're good.

108. THE DOCTOR: This is most un-
expected. Are you sure you want
me? /
MS RINGMASTER

109. RINGMASTER: There's no mistake,
Doctor, come on in, just feel
free. /
2S DOC/ACE

(ACE URGENTLY
TUGGING AT
THE DOCTOR'S
SLEEVE)

ACE: Don't go, Professor.

** W/T line
"Don't go Professor"
sound only.

(TS)

110.

THE DOCTOR: What harm can it do?/

MS RINGMASTER

111.

RINGMASTER: Exactly, but the
decision is up to you./

DEEP 3S A/B

LET ACE GO B/G

(THE DOCTOR STARTS
TO MOVE FORWARD.

MORE APPLAUSE)

ACE: Doctor, no!

112.

} 17:10:43.

3S FAMILY

(SHE STARTS TO
FOLLOW HIM./

THE FAMILY
WATCH STILL
MUNCHING AWAY)

RECORDING BREAK

(T8)

- 2/25 -

18:10:15

(T1) - (T7)

N/G - all have
clubs dropping. (122)

HR 044306.

15. INT. THE RING.

113.

MLS ACE
+ 4 CLOWNS

(THE CIRCLE OF
CLOWNS PART TO
LET THE DOCTOR
AND ACE IN THEN
CLOSES AGAIN. /

THE CLOWNS
SURROUNDS ACE.

114.

2S RM/DOC (FROM REAR)
+ 4 JUGGLING CLOWNS

THE RINGMASTER
GRASPS THE DOCTOR
WARMLY BY THE HAND) /

115.

MCU DOC

THE DOCTOR: Well, you certainly don't
waste any time, do you? I had intended
to see what the competition was up to
before putting myself forward for the
talent contest but since you insist - /

116.

2S A/B

RINGMASTER: (SMILING) We do. But
no doubt you'll want to get yourself
prepared - /

117.

MCU DOC

THE DOCTOR: Well, yes - /

118.

2S A/B

RINGMASTER: Let me show you and
your charming assistant to the dressing
rooms.

THE DOCTOR: Lead on (TO ACE) Ace?

RECORDING BREAK

REPOS CAM 5 to B

119.

H/H MS ACE
+ CLOWNS

(THE RINGMASTER
POINTS TOWARDS
/ A SIDE ENTRANCE
AND CONDUCTS THE
DOCTOR TOWARDS IT.

(122)

119
H/H MS ACE + CLOWNS

HOLD TO
TIGHT 2S
ACE/CHIEF CLOWN

LET ACE GO R

(T3)
18:12:29

(T2)
18:11:48
2/26

(T1)
18:10:42

(123)

ACE FOLLOWS BEHIND
RELUCTANTLY.

SHE LOOKS BEHIND
HER AND NOTICES
THAT THE ROBOTIC
CLOWNS ARE GATHERING
BEHIND THEM IN
A SINISTER FASHION.

SHE IS TOO FAR
FROM THE DOCTOR
WHO IS ANYWAY IN
DEEP CONVERSATION
WITH THE RINGMASTER.

THE CLOWNS PRESS
IN MORE THREATENINGLY.

AND NOW AT THEIR
HEAD THE CHIEF
CLOWN HAS APPEARED.

ACE TURNS TO FACE
HIM.

THE CHIEF CLOWN
INDICATES THE SHARP
ANGULAR EARRING
PINNED AMONG THE
BADGES ON ACE'S
JACKET)

CHIEF CLOWN: Where did you find that?

ACE: Are you a robot too?

CHIEF CLOWN: No.

ACE: Pity.

CHIEF CLOWN: So tell me where you
found it. (cont...)

(ACE LOOKS BEHIND
HER.

THE DOCTOR IS ALREADY
THROUGH THE EXIT AND
OUT OF SIGHT.

(123)

T3

T2

124

- 2/27 -

ACE LOOKS BACK
AT THE GATHERING
CLOWNS AGAIN.

SHE MAKES A
SUDDEN DECISION,
DODGES BETWEEN
TWO OF THE CLOWNS
AND MAKES FOR
THE ENTRANCE BY
WHICH THEY FIRST
CAME IN.

THE CLOWNS TURN
IN CONFUSION)

HOLD ON
CHIEF CLOWN

CHIEF CLOWN: (cont) After her!

120.

LS CLOWNS L-R

TIGHTEN ON
FAMILY B/G

(THE TWO CLOWNS
FOLLOW HIM TOWARDS
THE ENTRANCE IN
PURSUIT OF ACE
PASSING THE FAMILY
WHO SIT UNMOVED
STARING OUT IN
THE MIDST OF ALL
THIS FRANTIC
ACTIVITY.

THE LITTLE GIRL
PUTS SOME MORE
POPCORN IN HER
MOUTH)

25"

RECORDING BREAK

124

03:04:21 (T1) MCM CAP
(T1) MS CAP
03:06:16.

(18)
HR 044315

* Put Ep
3

"DOCTOR WHO"

'THE GREATEST SHOW IN THE GALAXY'

by

Stephen Wyatt

(T1)

EPISODE THREE

MS
DOC

03:01:40

HR 044314

(T1) 20:17:36
M2S DOC/MAGS
DOC looks to
Mags.

(REPRISE OF END
OF EPISODE TWO)

1. INT. STONE CHAMBER.

25. / (THE CAPTAIN STILL
O/S 3S DOC/CAP/MAGS CONFRONTS MAGS
AND THE DOCTOR)

MAGS: Why did you bring them here?

CAPTAIN: Survival of the fittest, old
girl. Don't tell me you never came across
that on the Planet Vulpna.

THE DOCTOR: We ~~could be~~ ^{were} on the edge of
discovering the secret
of the Psychic Circus. Doesn't that ~~mean~~
~~anything to you?~~ ^{interest you at all}

CAPTAIN: Frankly, old ^{chap} man, no. Anyway,
what's going on seems pretty clear to me.
Anybody dumb enough to get into the Ring
gets killed. Shall we be going. /

03:03:07

(T2)
M2S DOC/MAGS
Clowns in to
take them off.

25A

25 DOC/MAGS. - 1 -

(T1) N/G no
exit.

(18)

T2 M2S DOC/MAGS to
GROUP SHOT

(19)

- 3/2 -

(CAPTAIN INDICATES
TO THE CLOWNS TO
ADVANCE.

REALISING ESCAPE
IS HOPELESS MAGS
AND THE DOCTOR
ALLOW THEMSELVES
TO BE LED AWAY.
CLOWN TAKES DOCTOR'S UMBRELLA.
BUT MAGS IS
CLEARLY FURIOUS,
WE END ON THE EYE
BALEFULLY STARING
FROM THE WELL)



C/A EYE SHOT

- 2 -

(19)

- 3/3 -

(T5)
03:19:40(T4)
03:19:33

N/G CAM

2. INT. VESTIBULE.

205.

~~MCU MORGANA W/ CARD~~
~~PAN DOWN TO~~ PAN R TO
~~CRYSTAL BALL~~ CRYSTAL.
 PAN UP TO
 MCU MORG

/ (MORGANA STARES INTO
HER CRYSTAL BALL.

FOR THE FIRST TIME
 IT HAS STARTED TO
 TURN CLOUDY.

FX
CLOUDY
CRYSTAL
BALL

WITH AN EFFORT SHE
 AVERTS HER EYES
 FROM IT AND SITS
 AT HER SEAT
 SEVERELY SHAKEN.

206.

~~MS MORGANA~~

Pulsing?
 colour

24"

RECORDING PAUSE

✓ (T1) 03:17:57
 N/G Action

T2 03:18:24
 N/G Action

T3 03:19:11
 N/G Action

- 3 -

Alex

S64

3/7 -

A ✓

T1

05:03:47.

T2

05:05:36.

C25
CLOWN/ACE
(back to cam)

T2

05:06:40

MS ACE ENTERS LOF
ARM PULL - PUSHES
CLOWN (don't see fall)
PUSHES PAST EXITS
LOF.

5. INT. WORKSHOP.

T2
S69
05:07:15
MCU
ACE.

62.

A

FROM OPEN END
ACE MOVING BACK FROM
DOOR
2 Clowns advancing

(THE LEADING MECHANICAL
CLOWN STRETCHES AN
ARM TOWARDS ACE.

63.

B

MS ACE & ARM (Dummy
she pulls) end wall in

SHE TUGS AT IT.

64.

A

GROUP SHOT (Ace
holding dummy arm
she pulls)

ACE RAISES IT
AS A WEAPON AND
STRIKES AT THE
APPROACHING ROBOTS)

65.

B

MS ACE & ARM IN HER
HAND (end wall in)

ACE: Just cos I said I don't like
clowns doesn't mean I'm scared of
clowns, OK? Go that, tin head?

66.

A

CLOWN ADVANCES
without arm

(~~DESPITE HER EFFORTS~~
~~ACE IS NOW PINNED~~
~~TO THE WALL~~)

67.

B

GROUP SHOT FAV ACE
(end wall in)

I said, got that, tin head?
THE HAND COMES OFF.

68.

A

TIGHT SHOT CLOWNS
end wall out

(THE LEADING CLOWN
OPENS IT MOUTH.
BUT ONLY WEIRD
METALLIC BUZZING
SOUNDS COME OUT.

69.

B

MCU ACE

THE OTHERS JOIN
IN THE BABBLE./

~~ACE PUTS HER HANDS~~
~~TO HER EARS.~~

70.

A

TIGHT SHOT CLOWNS
still (end wall out)

THEN THE SOUND
CUTS./

71.

B

LOOSE GROUP SHOT
(end wall in)
DUMMY CLOWN FALLS OVER

AND THE CLOWNS ALL
FREEZE.

Robots falls (Paul/Nicky)

Robots on floor

05:06:19

(S71)
DUMMY
FALLS
05:07:46
7"

(36)

(T2)
MCU
ACE

(T2)
MS
ACE

564
(T2)

- 3/8 -

72. **B** ACE GIVES THE LEADING CLOWN A PUSH.
MCU ACE & ARM
IT FALLS OVER WITH A CLATTER. /

MCU ACE
REACTS
exits LOT
No dialogue
05:04:25

73. **A** AMAZED ACE DROPS THE ROBOT ARM AND LOOKS BEYOND THE CLOWNS. /

74. **C** LOOSE GROUP SHOT end wall out
SEE BELLBOY b/g
ACE L-R
S/L WALL
MS BELLBOY
IN THE GLOOM WE CAN MAKE OUT THE WORKSHOP NOW CLUTTERED WITH HALF-FINISHED ROBOTS, CARNIVAL HEADS, BRIGHTLY COLOURED PROPS ETC. /

(574)
(T2)

05:08:25

17"
MS
BELL
on floor
ACE in
to
C25.

IN ONE CORNER SITS THE DISHEVELLED BELLBOY HOLDING SOME SORT OF REMOTE CONTROL.

HE IS TEARFUL AND APOLOGETIC)

BELLBOY: They shouldn't have ... I'm sorry ... I'm sorry ... I fell asleep.

(ACE ADVANCES TOWARDS HIM SLOWLY)

ACE: We've met before. Don't you remember me.

(HE STARES AT ACE NOT REALLY RECOGNISING HER.

THEN HE SEES THE ANGULAR EARRING PINNED TO HER JACKET AMONG THE BADGES)

Oh oh yes

BELLBOY: Flowerchild!

05:08:44

**
CS EARRING +
HAND

"Oh yes
Flowerchild"

(36)

* Here - or beg
of next scene * (575)

(S27)

(S27)

(20)

(T2)

3/4 -

(T1)

03:20:05

03:21:05

HR044315
HR044316

3. INT. ARCHWAY

27.

GROUP SHOT (through arch)

LET DOC & 2 CLOWNS GO
R

HOLD ON CAP/MAGS

PAN UP TO ARCH
IT GLOWS

(THE CAPTAIN LEADS
FOLLOWED BY MAGS
AND THE DOCTOR
WITH CLOWNS JUST
BEHIND.

THEY PASS BACK
THROUGH THE STONE
ARCH.

THE FURIOUS MAGS
GLANCES UP AT THE
MOON SYMBOL OVER
THE ARCH.

IT APPEARS TO
GROW LARGER AND
TO GLOW.

THE CAPTAIN GLANCES
BACK AND STOPS
IN ALARM.

(T1) N/G doesn't
leave frame.

(S28)

(T2)

04:01:44

15"

28.

O/S 2S CAP/MAGS
FAV CAP

MAGS TURNS
+ EXITS ROT.

(T1)

GROUP
SHOT

04:02:21

ALL STARE. /

MAGS SUDDENLY
CHANGES HER STANCE
AND TURNS ON THE
CAPTAIN AND THE
CLOWNS WITH
A THREATENING PHYSICAL
AGGRESSIVENESS THAT
TAKES THEM ABACK.

THEY FALL BACK
BEFORE IT)

CAPTAIN: Mags now, please, not now.
Not yet. /

~~MAGS~~
(SHE TURNS)

(MAGS TURNS TO
THE DOCTOR, HER
EYES PLEADING)

(20)

(T1)

GROUP SHOT

(21)

- 3/5 -

30.

MAGS: No ...

O/S 2S MAGS/DOC

MAGS
FAV ~~DOC~~ & 2 CLOWNS

LET DOC GO

(THE DOCTOR UNDERSTANDS.

THE CLOWNS TRY
TO PREVENT HIM
BUT THE SNARLING
MAGS STOPS THEM.

THE MOON GLOWS.

THE DOCTOR GRABS UMBRELLA STARTS
TO RUN DOWN THE
CORRIDOR)

R E C O R D I N G P A U S E

(21)

(T3)

- 3/6 -

04:03:29

(T2)

04:03:14

(T1)

04:02:55

(22)

4. INT. CORRIDOR.

31

MLS DOC
HOLD TO TIGHT
MS DOC
LET HIM GO R

/ (THE DOCTOR RUNS
DOWN THE CORRIDOR
THEN PAUSES
THOUGHTFULLY TO
DECIDE WHAT TO
DO NEXT.

HE MAKES A DECISION
AND STARTS TO
TIPTOE CAUTIOUSLY
AROUND A CORNER
AND INTO ANOTHER
CORRIDOR)

10"

12"

10"

RECORDING PAUSE

(22)

(T4)

- 3/9 -

F/s (T3)

(T2)

(T1)

(45)

06:03:13

06:02:20

06:01:44

06:01:12.

N/G
Pluff.6. INT. BIG TENT SEATING.

24.

1
3S FAMILYSLOW Z/I TO
TIGHT 3S/ (THE FAMILY SIT
PASSIVELY IN AN
EMPTY CIRCUS
TENT.BRIGHT CIRCUS
MUSIC PLAYS BUT
NOTHING IS HAPPENING.

PAUSE.

MOTHER PASSES
ROUND THE CRISPS)MOTHER: I don't think much of this,
father.FATHER: Nothing's happening, is it?MOTHER: Not that I can see. /

25.

2
2S MOTHER/GIRLGIRL: Mummy, mummy -MOTHER: What is it.

26.

1
MS FATHER
Z/I TO
MCU FATHERGIRL: I'm bored, /FATHER: There's no point in going
on, dear. We're all bored. (PAUSE)
Something's going to have to happen
soon. has to

RECORDING PAUSE

21"

22"

16"

(45)

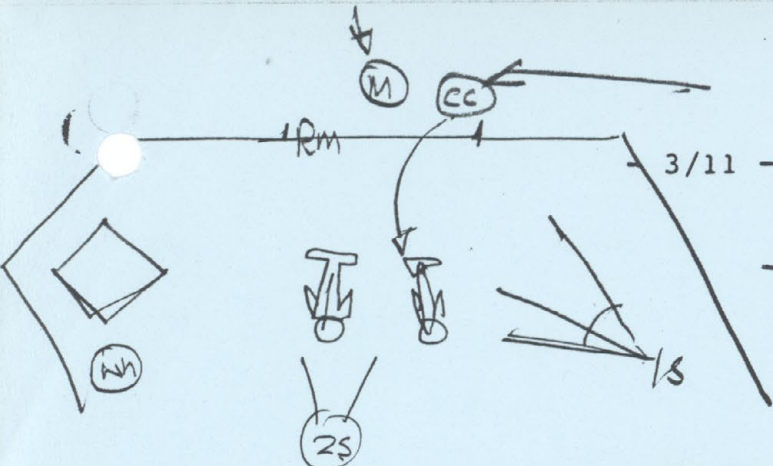
(89)

(T1)

23:01:19

(T2)

23:02:13

7. INT. BACKSTAGE.

2E 2G 4D 4E 5F

307.

2S

DEEP 4S
WHIZZKID/2 CLOWNS/RMHOLD MORGANA
INTO FRAME

(THE RINGMASTER
WAITS COOLLY BY
THE OPEN CAGE DOOR.
TWO DEFUNCT CLOWNS LIE ON FLOOR.
MORGANA RUSHES IN)

MORGANA: What's been happening?
Has the Doctor escaped too?

lighten to

RINGMASTER: (CALMLY) Hey, hey, ~~stay~~
~~cool.~~ easy Morgana.

2S RM/Morgana

MORGANA: The Doctor and the girl.
I liked them - but he's trouble for
us, I can see it out there.

You're barking

RINGMASTER: Don't take your crystal
ball act too seriously, Morgana.
They'll be back.

(THE CHIEF CLOWN
ENTERS TO HEAR
THIS) /

309.

1S

MS CHIEF CLOWN
PAN L TO
3S RM/MORGANA/CH CLOWN

CHIEF CLOWN: I've taken care of the
girl, Ace. But are you sure the other
two will be recaptured.

HE FIDDLES WITH CONTROLS. CLOWNS RISE.
AND EXIT.

RINGMASTER: (NODS) Yep. (PAUSE)
The Captain's a dead man if anything
goes wrong.

CHIEF CLOWN: You let him out

RINGMASTER: (NODS) Yep. To get the
~~others back.~~ Trust me.

go get

MORGANA: You do realise there's no act in the ring, don't you?

HOLD CHIEF CLOWN
TO F/G

RINGMASTER: I had noticed.

pan down with him

CHIEF CLOWN: And you know what happens if we don't get an act out there very soon?

311.

C/I HAND IN BACK
OF CLOWN

23:03:26

VIS FX
PANEL

PAUSE 1 to R

RINGMASTER: Easy, easy. I know. Anyway, there's always him.

312.

2S
2S RM/MORGANA

P/U
T2

P/U on
MS
WHIZZ

(HE POINTS TOWARDS
THE WHIZZKID
WHO SITS ENTHRALLED
IN THE MIDDLE OF
THE CAGE)

313.

1R
MS WHIZZKID

23:03:59

314.

2S
2S RM/MORGANA
HOLD TO 3S

CHIEF CLOWN: I'd rather make sure the Doctor's been put through it first.
was

RM/CHIEF CLOWN/
MORGANA

(THE WHIZZKID SEES
HIM AND NOW COMES
UP TO THEM)

315.

1R

MS WHIZZKID
2S let him go R.
TO 4S
WHIZZKID/RM/MORGANA
CHIEF CLOWN

WHIZZKID: Hello, you're the Chief Clown aren't you? I knew you immediately. You see, I've got pictures of all you right back to the very early days. In fact, I've got a poster from your very first show on the planet Othrys.

your

(THE CHIEF CLOWN
STARES.)

316.

1R
MS WHIZZKID

THE WHIZZKID PRODUCES
AN AUTOGRAPH BOOK)

Could you sign your names in this please? (PAUSE) And you too, please, Morgana.

317.

2S
2S MORGANA/CHIEF CLOWN

(MORGANA SHAKES
HER HEAD PITIINGLY
AT HIS ENTHUSIASM)

(T3)

3/13 -

(T2)

(T1)

(134)

22:02:30

Good

22:01:58

N/G
Cam

22:01:08

N/G Cam

8. INT. CORRIDOR.

359.

TIGHT SHOT OF FEET
PULL UP TO GROUP
SHOT

/ (THE CAPTAIN AND
MAGS, NOW NORMAL
AGAIN, ARE BEING
MARCHED ALONG UNDER
A GUARD OF CLOWNS)

TRACK BACK

CAPTAIN: (REPROACHFULLY) ~~How could~~
~~you do this to me, Mags.~~ After all
I've done for you. The Doctor gets
away and you and I are going back
under guard.

HOLD GROUP

MAGS: You were lucky.

still

CAPTAIN: Well, in a way, I suppose.
I'm still in one piece. You could
have given us the full works. But
anyway the old team of Mags and the
Captain stuck together as usual.
(CHEERING UP) As a matter of fact
it reminds me of the time on Fagiros
when the Architrave of Batgeld was
showing me his collection of early
Ganglion pottery and ...

LET HIM GO L

(HIS VOICE ECHOES
DOWN THE CORRIDOR)

25"

26"

26"

RECORDING PAUSE

(134)

NOISE
AT END

HR044276

(17)

- 3/14 -

(T2)

(T1)

F/S

04:01:16

04:02:53

9. INT. VESTIBULE.

207.

2
L/S DOC
(THROUGH CARAVAN)
MS Doc
~~PAN R~~

(THE DOCTOR SNEAKS
INTO THE EMPTY
VESTIBULE AND LOOKS
AROUND HIM. HE
NOTICES THE KITES
AND ON THEM THE
EYE SYMBOL)

CU KITES

04:03:55

206

~~HOLD TO~~ DOC'S
PDV. ~~7"~~
~~MS DOC~~ KITES
ETC.

THE DOCTOR: Of course, / of course.

(THEN HE SEES THE
CRYSTAL BALL ON
THE DESK AND GOES
OVER TO IT. HE
STARES AT IT. /

207A

2

MS DOC

THE CRYSTAL BALL
IS STILL CLOUDED.

BUT SUDDENLY THE
BALL CLEARS AND
THE RED EYE SEEN
IN THE WELL APPEARS
AT ITS CENTRE. /

✓ 206A

1

CRYSTAL BALL
(The eye appears)

THE DOCTOR REGARDS
IT GRAVELY) /

207B

2

Things are ~~obviously~~ beginning to
get out of control. *quicker than*
I expected.

(HE HEARS A SOUND
AND HIDES AS WELL
AS HE CAN BEHIND
THE DESK. /

208.

1
MS DEADBEAT
PAN R TO
CRYSTAL BALL

FROM HIS VANTAGE
POINT HE SEES
SOMEONE APPROACHING
THE CRYSTAL BALL.
IT IS DEADBEAT.

* CU CRYSTAL.

CLEAN 04:06:00
04:06:16.

SMOKE 04:06:32.

(17)

208
MS DEADBEAT

- 3/15 -

(T2)

(T1)

(18)

CU MEDALLION

04:07:08

C/I.

~~TIGHTEN ON~~

MEDALLION

DEADBEAT LOOKS
AT THE BALL AND
SEES THE EYE.

HE STARTS TO RAISE
THE LOCKET THAT
HE HAS ROUND HIS
NECK BUT SOMETHING
STOPS HIM.

HE FLINCHES BACK
IN HORROR FROM
THE CRYSTAL BALL)

208A

1

LET DEADBEAT
GO L

DEADBEAT: No ... no ...

(HE RUNS FROM
THE ROOM.

HOLD ON DOCTOR
COMES TO POSTER
THEN EXITS R OF.

THE DOCTOR EMERGES
FROM HIDING AND
STARTS TO FOLLOW
HIM.

~~209.~~

~~MLS DEADBEAT
THROUGH CARAVAN~~

AS HE LEAVES HE
PASSES AN OLD
CIRCUS POSTER
ADVERTISING:
"Great Fun for
all the Family."

~~HOLD DOC INTO F/G~~

HE STARES AT IT)

~~PAN L WITH DOC~~

~~HOLD ON POSTER~~

THE DOCTOR: (SHAKING HIS HEAD) I
don't know how they have the nerve.

(HE LEAVES IN
PURSUIT OF DEADBEAT)

50"

50"

RECORDING PAUSE

(18)

05:11:32.

(T2)

(576) (78) (79) (84)
(85) (86) (87)

- 3/16 -

(T1) V. GOOD.

05:09:02

(580)
(582)

(T2)

(37)

05:15:36

N.B. N/G for (577)Dial over
(575) "Oh yes Flowerchild"

10. INT. WORKSHOP.

05:08:44

75.

~~CS EARRING & HAND~~

(BELLBOY SITS SADLY
STUDYING THE
EARRING TALKING
TO ACE. SHE
IS EXAMINING ONE
OF THE CONTROL
DEVICES, PARTLY
OUT OF EMBARRASSMENT
AT HIS STRONG
EMOTION) /

76.

MS BELLBOY

77.

LOOSE 2S BELLBOY/ACE

BELLBOY: Flowerchild ... They
murdered you ... With a robot I made ...

05:18:39

ACE: You're sure that's what happened?

78.

O/S 2S FAV ACE

BELLBOY: (LOOKING AT THE EARRING)
There can be no doubt. Every robot,
every clown in the circus I made and
maintained. For this. ~~They wouldn't~~
~~even let me die now.~~ They need me
still. /

You're the only one who

79.

O/S 2S FAV BELL

ACE: You mean, ~~no one else~~ knows how?

80.

LOOSE 2S BELL/ACE

BELLBOY: Each of us in the circus, we
each had our ~~own~~ skill. ~~We~~ ^{we} ~~learned~~ ^{all}
(INDICATING THE HEAD) Mine
was this. /

ACE: (TRYING TO BE KIND) This control
unit is brill.

BELLBOY: Have it.

ACE: Really?

(T2) (T1)

(T2)

Loose 25

(38)

- 3/17 -

(S81)

05:19:18

81.

C/I MODEL ON
BENCH

BELLBOY: ~~It's no use to me here.~~
It controls that. And the full
scale version I made./

82.

LOOSE 2S BELL/ACE

(HE POINTS TO A
MODEL OF THE ROBOT
WE SAW HALF BURIED
IN EPISODE ONE. /

83.

C/I MODEL ON BENCH
it moves

(S83) (T2) 05:19:36
05:19:41

ACE STARTS TO
PRESS ONE OF THE
CONTROL BUTTONS. /

84.

O/S 2S FAV BELL

ACE GOES TO PRESS
ANOTHER BUTTON) /

TIGHTEN ON HIM

Careful. That activates the laser
~~beam eyes.~~ / (PAUSE) It was to have
been my masterpiece. But, like
everything else, it was misused and
went wrong. (PAUSE. HE SIGHS) We
had such high ideals when we started.
We shared everything. We enjoyed
we had a
making people happy. If there were
it through ~~any~~ problems we'd sit round and talk
I think ~~them out.~~ We were so nappy. At
least it seemed we were ...

85.

MCU ACE

86.

MCU BELLBOY

ACE: (EXAMINING THE ROBOT MODEL) Until
you came here? /

BELLBOY: Yes. And even then at first
we thought ...

ACE: What?

BELLBOY: (SEARCHING FOR WORDS) We
thought ~~hard~~ *we thought* ... (WEARILY)
It's so difficult to remember ...
But we knew once why we came here ...
And it was an important place for us
and ... (FADING AWAY) I'm sorry.
I can hardly think. *you see ...*
Oh, Flowerchild. *I'm sorry.*

- 17 -

(38)

T2

T1

T2

Loose
25.

(39)

- 3/18 -

87.

MCU ACE

(BELLBOY HOLDS UP
THE EARRING AGAIN
~~AND BURSTS INTO~~
TEARS. /

ACE IS UNCERTAIN
HOW TO COPE)

R E C O R D I N G P A U S E

(T5)

Good

(T4)

3/19

(T3)

(T2)

(T1)

(135)

21:15:22

21:14:14

21:13:00

21:12:13

21:16:36.

11. INT. CORRIDOR.

360.

DEEP 2S
DEADBEAT/DOC
(FROM BEHIND)

/ (THE DOCTOR IS
FOLLOWING DEADBEAT.

SUDDENLY DEADBEAT
STOPS AND TURNS
GRINNING.

HE HAS CLEARLY
KNOWN THE DOCTOR'S
BEEN THERE FOR
SOME TIME.

THE DOCTOR ADVANCES
SMILING, MAKING
THE BEST OF IT)

TRACK WITH DOC
TO
2S DEADBT/DOC

THE DOCTOR: Hello ~~there~~, Deadbeat.
Fancy ~~seeing~~ you here. Small world,
~~eh?~~ *meeting*

isn't it

(THE DOCTOR MOVES
CLOSER TO DEADBEAT)

It frightened
you to see that eye ~~again~~, didn't it?
It means the powers behind it are on
the move. *again* (PAUSE) Something happened
to you here, ~~didn't it?~~ *haven't* you
~~can't~~ always have been like this.
Did you try and ~~find~~ something out?
And were you punished? (WITH A SIGH)
Can you understand anything I'm saying?

(DEADBEAT STARES
AT HIM TRANSFIXED)

well there's
~~I'll tell you~~ one thing I do know,
Deadbeat. You're not going to give
me away to the others, are you?

(135)

(T5)

(T4)

(T2)

(136)

- 3/20 -

(A PAUSE.

THEN DEADBEAT SHAKES
HIS HEAD AND GRINS.

THEN HE STARTS TO
CROAK A HIPPIE STYLE
NUMBER, NOT VERY
TUNEFUL)

DEADBEAT: Follow ... follow the
track ... ~~Follow the track, there's~~
~~no turning back ... Follow ...~~
~~follow the track ...~~

(HE STARTS TO MOVE
OFF DOWN THE CORRIDOR.

THE DOCTOR REALISES
HE IS SUPPOSED TO
FOLLOW AND DOES SO)

THE DOCTOR: Lead on, Deadbeat.

25"

RECORDING PAUSE

(136)

(TI)

06:05:15

12. INT. BIG TENT SEATING.

SEATING

28.

1
3S FAMILY

(THE FAMILY SIT
ALL EATING CHOC
ICES.

MUSIC BLARES.
BUT NOTHING IS
HAPPENING)

CANNED MUSIC

FATHER: You know I could get quite
cross about this.

(THEY ALL BITE
INTO THEIR CHOC
ICES AS ONE.

RING/ENTRANCE

29.

2
LS MORGANA

A CANNED FANFARE./

FANFARE

HOLD TO MLS
MORGANA
EXITS ROT

MORGANA EMERGES
FROM THE BACKSTAGE
AREA LOOKING
FLUSTERED BUT
PLASTERS A GRIN
ON HER FACE)

MORGANA: Stay cool,
please. The next
performance will start in a few
minutes.

06:05:40

ON S30
MS MOTHER

(SHE GIVES A
FORCED SMILE AND
EXITS TOWARDS
THE VESTIBULE.

SEATING

30.

1
MS MOTHER

PAUSE)/

MOTHER: Well!

RECORDING PAUSE

17"

- 3/22 -

91



23:05:48

 8π

23:05:17

N/G
Cage
door.

2C 2G 5F

50 LS 3

1 (THE CAPTAIN, MAGS
2 AND ATTENDANT
3 CLOWNS RETURN,
4 THE CAPTAIN WITH
5 A TRIUMPHANT GRIN.

WHIZZKID: Oh wow! Are you Captain Cook
the famous - intergalactic explorer.

Is Khark


2 S

CHIEF CLOWN: Quiet! / (TO THE CAPTAIN)

CAPTAIN: ~~I'm afraid~~ he gave us the slip.

\$ 15

CAPTAIN: He gave us the slip. A very similar thing happened to me once in the Bay of Paranoia on Golobus and -

25 

CHIEF CLOWN: I don't care what happened on Golobus.

5 4s F
2s A/B

CAPTAIN: Your loss old man.
(INDICATING MAGS) Anyway, it was
all her fault, of course.

607

05:03:08.

spool no HR44449

25
O/S FAV

O/S FAV CHIEF CLOWN

CAPTAIN: (OVER-RIDING THIS) I
imagine you'll have to put her in the
ring next as some sort of punishment./

(123)

- 3/23 -

(T3) (T2) (T1) 124
92

CHIEF CLOWN: No.

CAPTAIN: Oh. Found someone else then?

CHIEF CLOWN: (GRIMLY) ~~Oh~~ yes.

CAPTAIN: May I enquire who?

CHIEF CLOWN: You.

RECORDING PAUSE

REPOS CAM'S

Q TRAPDOOR
DOWN

324.

5 F
~~DEEP BS~~
~~WHIZZ/CAPT/MAGS~~

CAPTAIN STARES IN DISBELIEF/
THE WHIZZKID COMES
UP TO HIM)

~~TIGHTEN TO~~
~~TIGHT 2S~~
~~WHIZZKID/CAPT~~

MS WHIZZ
TO 2S
WHIZZ/CAP.

WHIZZKID: Excuse me, aren't you
Captain Cook, the famous inter-galactic
explorer. I've got maps at home
showing all your journeys and a piece
of one of your old shoes I bought
in a souvenir shop on -

CAPTAIN: (RUFFLED FOR ONCE) Will
you leave me alone?

N/G
shook
off.

RECORDING PAUSE

124

- 3/24 -

(19)

DS DRAPES IN

(T2) (T1) S210 + 211
04:08:09 04:07:13

14. INT. VESTIBULE.

210.

2
MS MORGANA

/ (MORGANA IS AT THE CRYSTAL BALL AGAIN.

211.

1 LOCKED OFF
O/S CRYSTAL BALL (EYE ANIMATES)

SHE STARES AT IT IN TERROR. /

WE MOVE CLOSER TO HER EYES.

MAT IN EYE

212.

2
MS RINGMASTER
PAN R TO
2S RM/MORGANA

(T1) 04:09:13

THE EYE LOOKS OUT FROM THE BALL AT HER.

THE RINGMASTER BUSTLES IN.

HE SHAKES HER)

Morgana
RINGMASTER: Hey, ~~cool it~~, Morgana.
You were ~~well away there.~~

long gone.

MORGANA: (POINTING AT THE EYE) Look! It's here now.

RINGMASTER: (NERVOUSLY) What do you mean?

04:10:55

MORGANA: (STARING AT HIM COOLLY) What we found. What we serve. It'll always be here now. Waiting for us to fail.

213.

1
MS RINGMASTER

RINGMASTER: (LOOKING AWAY) Hey, Morgana, don't come with all that now.

214.

2
MS MORGANA

MORGANA: Don't pretend you don't see.

215.

1
MS RINGMASTER

RINGMASTER: We've got an empty circus tent in there. I don't want to talk about anything else.

216.

2
MS MORGANA

(19)

216
MS MORGANA

04:11:38

2ND PASS

P/U (T1)

- 3/25 -

(20)

216A.

1 1st pass
MS RINGMASTER

MORGANA: Send in another act,

216B.

1 2nd pass
3S

RINGMASTER: I will, baby, just as soon as I can

RM/CHIEF CLOWN/MORGANA

* N/G
(THE CHIEF CLOWN
COMES IN ANGRILY)

* CUT.

CHIEF CLOWN: The Doctor escaped.
Your idiot of a Captain failed us.

TIGHTEN TO

Might
RINGMASTER: (SHRUGS) Send him into the Ring.

2S RM/CHIEF CLOWN

CHIEF CLOWN: Of course. It's arranged already. But I'm more worried about The Doctor. He's dangerous.

RINGMASTER: Let's go find him then.

CHIEF CLOWN: I'll go find him. You get back in the Ring.

RINGMASTER: Now, just a minute, man, I don't like -

217.

04:12:38
M2S RING/MORG.

P/U. 2 2nd pass?
MS MORGANA

MORGANA: Quiet, both of you. Look!

218.

1 2nd pass
2S A/B
PAN R TO 3S

(SHE POINTS TO THE
CRYSTAL BALL WHICH
IS CHANGING COLOUR.

VIS FX
CRYSTAL
BALL CHANGING
COLOUR

RM/CHIEF CLOWN/MORGANA

THEY ALL GATHER
ROUND THE BALL.

IN IT WE SEE AN
IMAGE OF THE DOCTOR
FOLLOWING DEADBEAT
DOWN A CORRIDOR.

THEY WATCH IN
SILENCE)

219.

1 1st pass
MCU RINGMASTER

showing
(AWED) It's shown him to us.

(20)

219
MCU RINGMASTER

P/U

(TI)
2ND
PASS

(TI)

3/26 -

(21)

220.

1 2nd pass.
MCU CHIEF CLOWN

RINGMASTER: And he's with Deadbeat.

CHIEF CLOWN: Then he must be stopped
at once.

52"

RECORDING PAUSE

(21)

(T3)

- 3/27 -

(T2)

(T1)

(137)

21:19:29

21:19:00
"chamber"

21:17:58

said
"Passage"

15. INT. CORRIDOR.

362.

LOOSE 2S DEAD/DOC
from behind.

(THE SCENE WE'VE
ALREADY SEEN IN
THE CRYSTAL BALL
IN SCENE 14, WITH
THE DOCTOR FOLLOWING
DEADBEAT.

} insert for
crystal ball
21:19:58.

DEADBEAT IS STILL
SINGING HIS WEIRD
LITTLE DITTY)

THE DOCTOR: Where are you ^{leading} taking me,
Deadbeat? This isn't the way to the
Stone Passage, is it?

362A

TIGHTER 2S
FROM Front.

Chamber /

(DEADBEAT SHAKES
HIS HEAD)

LET THEM GO L

I do hope you're not leading me
somewhere I don't want to go.

(DEADBEAT GRINS
AND BECKONS
HIM ON)

14"

RECORDING PAUSE

SAFETY SHOTS.

Doc comes down
corridor towards cam 21:20:25

+ away from cam 21:20:37

(137)

(S90) + (S91)

(T4) 06:04:20
3/28 -

(B) (T1)

06:05:27

(T1) N/G w/ ACE
06:01:09(T2) N/G w/ to w/
06:02:15(T3) N/G lorry
06:03:19.16. INT. WORKSHOP.

88. B
O/S 2S FAV BELLBOY / (BELLBOY STILL
CLUTCHES THE
EAR-RING)

BELLBOY: Kites. She made beautiful
kites. Every colour of the rainbow.
All shapes and sizes. ~~Animals.~~

~~Birds. Ships. Trees. And they~~
~~destroyed it all.~~ They use them
to watch us and trap us and keep ~~them~~ *They destroyed*
us here. ~~And after they'd destroyed~~
her work + then ~~them~~, they destroyed her.

89. B
O/S 2S FAV ACE

(ACE, ILL AT EASE
WITH ALL THIS
EMOTION)

90. A
LOOSE 2S BELL/ACE

alright
ACE: It'll be ~~OK~~, Bellboy. We'll
get you out of here./

BELLBOY: Why should I want to get
out of here. It's gone. the fun,
the freedom, the being what you want
to be. All of it. Don't you under-
stand?

91. A
MS ACE STANDING

(RISES)
ACE: Yes. (~~CLEAR~~ THROAT) Look,
I'm sorry. But we can't stay here
for ever, can we?/ I need to find
we go the Doctor for a start.

92. B
MS BELLBOY
HOLD TO
2S BELL/ACE
FAV BELLBOY

look everything.
BELLBOY: They've ~~taken all~~ that
was bright and good about what we
had and buried it where it can never
be found again.

- 3/29 -

06:07:54.

P/U for

(S93) + (S95)

ACE: I don't follow. Who's 'they'?
(ACE KNEELS)

BELLBOY: The ones who run the Circus
~~now~~ The ones you've met. But not
just them, there was ... (STARTS
TO STUMBLE) there was ...

(HE SHAKES HIS
HEAD IN DESPAIR)

93. B
CU BADGE
PAN UP TO MCU ACE

~~It won't come back ... But the best
were all destroyed one by one /...
Flowerchild and Juniper Berry and
Peacepipe and ... (HIS BROW FURROWS)~~

94. B
MCU BELLBOY

~~/wasn't Deadbeat then, (he was ...~~

95. B
MCU ACE

~~No, it's gone. But he was our
brightest and our best then ...
I remember that.~~

96. B
MCU BELLBOY

(HE STOPS AND
STARES AT ACE) /

There's nothing I want now. The
dream's over.

R E C O R D I N G P A U S E

- 29 -

41

- 3/30 -

(T2)

(T1)

(139)

22:05:12

22:04:33

17. INT. CORRIDOR.

363.

GROUP SHOT
CHIEF CLOWN +
4 CLOWNS

LET HIM GO L

/ (THE CHIEF CLOWN
COMES DOWN THE
CORRIDOR GRIM-
FACED WITH ROBOT
CLOWNS BEHIND
HIM)

9"

8"

END OF DAY 3 RECORDING

SAFETY SHOT

CLOWNS going other way

22:05:36

9"

(139)

- 3/31 -

(T1) (S98) to end

(S97) 06:09:10
F/S (T2)

06:09:51

They don't

18. INT. WORKSHOP.

rise

97. C/L WALL OUT
2S BELL/ACE/(THE DOOR RATTLES
ON THE OUTSIDE.BELLBOY AND ACE
LOOK UP)

SET C/L WALL

98. CS DOORACE: ~~I guess~~ they're coming to take
me off to the ring, Bellboy. They
may need you to repair the robots.
But I'm just trouble./99. LS BELLBOY/ACE(THE DOOR STILL
RATTLES./BELLBOY STARES
AT IT)Making a bit of a mess of opening
the door, aren't they? It can't
be that difficult.BELLBOY: Maybe it is the end after
all.100. CS DOOR
HOLD TO 2S
DOC/DEADACE: Don't sound so pleased, please.
Just for me. / (cont ...)(THE DOOR BURSTS
OPEN.ACE CASTS ABOUT,
LOOKING FOR A
WEAPON.101. LOOSE 2S BELL/ACEA FIGURE SLOWLY
APPEARS THROUGH
THE DOOR. IT IS
DEADBEAT. FOLLOWED
A MOMENT LATER
BY THE DOCTOR)/

- 31 -

23.5.88

- 3/32 -

(T1)

(43)

(S103)

06:10:56.

102.

2S DEAD/DOC

PAN L TO
3S BELL/ACE/DOC

ACE: (cont) Doctor! /

THE DOCTOR: (BEAMING AT HER)
I take it all back. (TO ACE)
right. Clowns can be creepy.

Deadbeat, ^{absolutely}
You're 1

N/G
for
BELLBOY
2S.

(HE ADVANCES INTO
THE ROOM TO GREET
ACE.

DEADBEAT STAYS BY
THE DOOR GRINNING.
HE STARTS TO SING
AGAIN) /

103.

~~MS DEADBEAT~~

~~M2S DEAD/DOC~~ DEADBEAT

to
MS DB.

DEADBEAT: Sift the dreams in your
mind, sift the dreams in your mind,
you'll be amazed by all that you'll
find. /

104.

3S BELL/ACE/DOC

PAN BELL R
TO 2S BELL/DEAD

(HIS EYES MEET
THOSE OF BELLBOY)

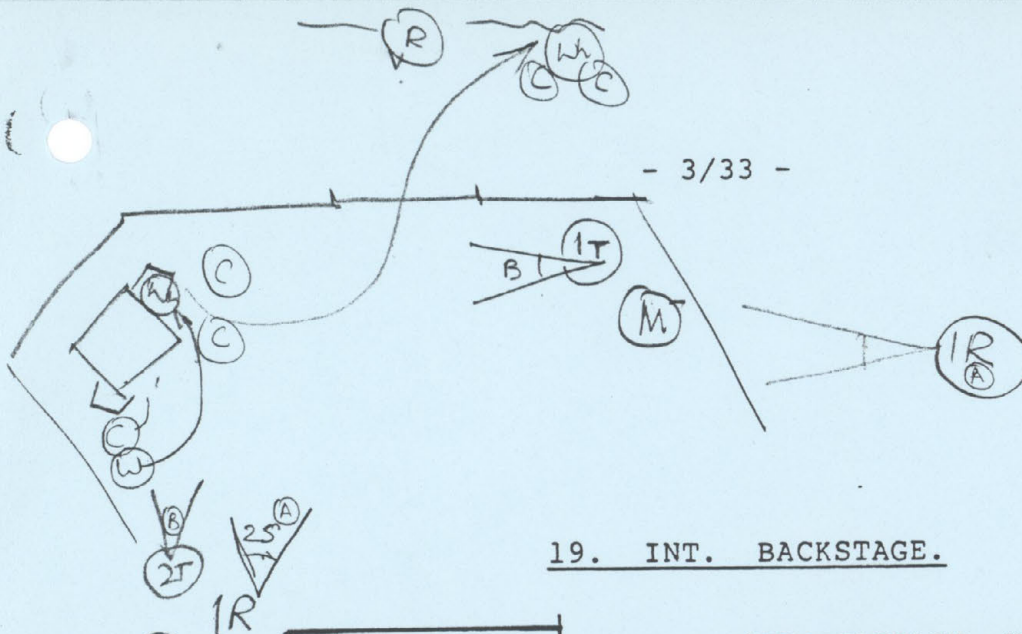
BELLBOY: Kingpin. That was your
name. Kingpin.

(THE DOCTOR AND
ACE STARE AT THE
TWO OF THEM)

RECORDING PAUSE

- 32 -

(43)



(125)
93
 (A)
 (T1)
 23:09:55

19. INT. BACKSTAGE.

2G 3F 4D 5E 5G

325. (A) ~~THROUGH~~ THROUGH BARS
 DEEP 3S MAGS F/G

(THE CAPTAIN, MAGS
 AND THE WHIZZKID
 IN THE CAGE
 GUARDED BY CLOWNS.

M2S
 CAP/WK

THE WHIZZKID IS
 ENTHRALLED BY THE
 CAPTAIN.

MAGS PROWLs ANGRILY
 APART FROM THE
 OTHERS)

(B)
 (T3)
 23:18:18

(B)
 (T2)
 23:15:55

CAPTAIN: So you've always been
 interested in the Psychic Circus,
 have you?

326. (B) 2T
 O/S 2S CAPT/WHIZZ

WHIZZKID: Oh yes. Of course, I've
 never been able to visit it before
 now but I've got all sorts of souvenirs.
 Copies of the advertising satellites
 that have ever been sent out. All
 the posters. I had a long correspondenc
 with one of the founder members too,
 soon after it started. ~~Of course,~~
 although I never saw the early days,
 I know it's not as good as it was
 when it started but I'm still terribly
 interested -

(THE RINGMASTER
 APPEARS FROM THE
 RING)

327. (A) 2S
 MS RINGMASTER

RINGMASTER: Two minutes, Captain.

328. (B) 1T
 O/S 2S FAV CAPT

(125)

B
T3

B T2

94

126

- 3/34 -

you
CAPTAIN: (CALMLY) Thanks, Ringmaster.

(THE RINGMASTER
LEAVES.

THE CAPTAIN TURNS
WINNINGLY TO THE
WHIZZKID)

No doubt you dream of having the
ultimate Psychic Circus experience
as soon as possible?

WHIZZKID: Sorry?

CAPTAIN: You ache for the moment
when you do your own act within that
sawdust covered magic circle? /

329. (B) 2T
O/S 2S FAV WHIZZ

WHIZZKID: (EAGERLY) Oh, yes, of
course. I mean, there's no real
danger is there really? /

330. (B) 1T
O/S 2S FAV CAPT

CAPTAIN: Only to those without
resource or imagination or panache.
I'm sure you have all those qualities.

really
WHIZZKID: Well, I don't ~~really~~ know...

331. (B) 2T
O/S 2S FAV WHIZZ
HOLD MAGS IN

CAPTAIN: Come, come, don't be so
absurdly modest. /

(MAGS BECOMES AWARE
OF WHAT'S GOING ON)

MAGS: Don't listen to him.

WHIZZKID: But this is one of my
heroes. Captain Cook, the intergalacti
space explorer. /

332. (B) 1T
O/S 2S FAV CAPT

- 34 -

126

95

127

CAPTAIN: (SMOOTHLY) Exactly. And shall I tell you what I'm prepared to do for you? As a special favour?

WHIZZKID: What?

CAPTAIN: Postpone my brief moment of glory in the Ring so that you may enjoy the unforgettable experience before me. Far beyond the Bouncing Upas Trees of Boromeo or the Singing Squids of Anagonia.

MS CAP.

01:01:50.

WHIZZKID: (WIDE-EYED) Are you sure you can bear to let me go first?

CAPTAIN: (HONESTLY FOR ONCE) It is a sacrifice I am prepared to make.

(THE RINGMASTER RE-APPEARS FOLLOWED BY THE TEAM OF MAKE-UP AND WARDROBE CLOWN ROBOTS AS BEFORE.

THE CAGE DOOR SWINGS OPEN)

(WHIZZKID STARES ENTRANCES AT THE NEW ARRIVALS)

I think you'll find Ringmaster, that this young man wishes to take my place in the Ring.

RINGMASTER: You're sure?

(RINGMASTER, WHIZZKID & CLOWNS EXIT)

WS CAGE

T3

23:14:03

333.

B

2T

O/S 2S FAV WHIZZKID

333A

MS CAP.

334.

A

2S

W/A SEE RINGMASTER

P/u

01:02:46.

2SCAP/WHIZZ

CUT TO

2SCAP/MASS

127

334 ON 2
W/A SEE RINGMASTER

WS CAGE

(T3)

P/U
2S
CAP/MAGS

B
(T3)

B (T2)

(96)

(128)

- 3/36 -

01:03:35

(5338)

MS MAGS 1T

335. (B) ~~THROUGH BARS~~
2S CAPT/MAGS

336. (A) 2S
GROUP SHOT A/B

337. (B) ~~1T~~
2S CAPT/MAGS

G/T
dial.

338. (B) 2T
MCU MAGS

(THE WHIZZKID NODS
ENTHUSIASTICALLY.

IMMEDIATELY THE
MAKE-UP TEAM SWARM
ROUND HIM.

MAGS TRIES TO
INTERFERE BUT IS
PUSHED BACK BY THE
CAPTAIN)

Yours be the glory,

CAPTAIN: It's useless, Mags. He'll
never believe you./ I've never met
anybody quite so gullible since -

(HE PAUSES IN
GENUINE SURPRISE)

You know, I don't think I've ever
met anyone quite so gullible.

(THE WHIZZKID MEAN-
WHILE GLORIES IN
THE MINISTRATIONS
OF THE CLOWNS)

CS CLOWNS
GETTING
HIM
READY

23:13:49

RECORDING PAUSE

- 36 -

(128)

- 3/37 -

T6 F/s.

06:14:46.

S105 107 108 109

20. INT. WORKSHOP.

105.

2S BELL/DEAD

/ (DEADBEAT IS SLUMPED
IN A CORNER SINGING
TO HIMSELF)JIB UP WITH
BELLBOYDEADBEAT: Sift the dreams ... sift
the dreams ... When the mind's divided,
the body screams ...PAN L TO
MS BELLBOY(THE DOCTOR AND ACE
WATCH HIM WHILE
LISTENING TO
BELLBOY)HOLD TO 2S
BELL/DOC

HOLD 2S TO f/g

BELLBOY: Some of it comes back now.
Not all. When he was Kingpin, he
was the one who persuaded us to come
here. I think there was something
he wanted. Something he knew about.
We all trusted him. (WRYL)

THE DOCTOR: But something went wrong?

BELLBOY: Yes. Something went very
wrong. ~~it~~ ... it's... (FURROWS HIS
BROW AGAIN) This place, you see,
it does things to you. S106THE DOCTOR: And so a friendly hippy
circus became a trap for killing
people. turned into

BELLBOY: Yes. (cont ...)

HOLD TO DEEP
2S

(BELLBOY STARES AGAIN
AT FLOWERCHILD'S
EARRING)

BELLBOY: (cont) Even our own kind.
(PAUSE) But that was after Kingpin
was no longer Kingpin. Something
went with him./

106. C/L WALL OUT
O/S 3S BELL/DOC/ACE
FAV DOC/ACE

THE DOCTOR: And the well?

BELLBOY: (GENUINELY PUZZLED) What
well?

THE DOCTOR: You don't know anything
about a well? With an eye ~~staring~~
out from inside? *peering.*

ACE: An eye like those on Flowerchild's
- like the one on the kites.

107. DEEP 4S
BELL/DOC/ACE/DEAD f/g

(BELLBOY SHAKES
HIS HEAD WISTFULLY) /

BELLBOY: No. Not any more.

(A GLOOMY PAUSE.

BROKEN BY A CACKLE
FROM DEADBEAT.

THE OTHERS STARE
AT HIM.

HOLD TO TIGHT
2S BELL/DEAD

HE STARTS TO SING
AGAIN)

108. 2S DOC/ACE

DEADBEAT: look, look, look in the
well .. The eye gives you promises...
Promises of heaven or hell .../

ACE: He's off. He's gone. I knew people like him in Perivale.

(DEADBEAT CACKLES AGAIN)

THE DOCTOR: Listen, Ace.

(HE GOES TO DEADBEAT.
ACE JOINS HIM)

ACE: What for? *to*

HOLD TO
TIGHT 3S
DOC/BELL/DEAD

109.

~~MS DEADBEAT~~

~~Z/I TO~~
~~CU DEADBEAT~~

THE DOCTOR: The answers. You know *what* about *it*, don't you, Deadbeat?

happened
(DEADBEAT NODS)

THE DOCTOR: (ALMOST A COMMAND) Tell *us* *me* what *you know*.

happened.
(WE END ON A CLOSE-UP
OF DEADBEAT'S VACANT
STARING FACE)

1'24

R E C O R D I N G P A U S E

8

HR 044314

21. INT. STONE CHAMBER.

16. _____ / (THE EYE STARES
MCU EYE UNBLINKINGLY
OUT OF THE WELL)
Z/I TO CU EYE
STARING EYE THEN STARES
ANGRILY.

**** OTHER EYE SHOTS TO BE RECORDED NOW****

See next few pages.

8

(T2)
ON S224
MS MORG.

- 3/41 -

(T1)

04:15:58

04:16:29

22. INT. VESTIBULE.

223.

CU CRYSTAL BALL
(LOCKED OFF)

/ (THE EYE STARES
OUT FROM
MORGANA'S
CRYSTAL BALL. /

MATT IN
EYE

it opens
wide (angry)

224.

MCU MORGANA

MORGANA SPEAKS
SOFTLY TO IT)

MORGANA: Don't be angry with us.
More are on the way.

acks

RECORDING PAUSE

(138)

(T3) 3/42 -

(T2)

(T1)

22:04:13
Good.

22:03:50

22:02:02

N/G
Action

23. INT. CORRIDOR.

361.

L/A CORRIDOR

CLOWNS FEET MOVE THRU SHOT
R-L

CRANE UP SEE THEM
EXIT FR. L.

(THE CHIEF CLOWN
WITH HIS POSSE
OF ROBOT CLOWNS,
COMES DOWN THE
CORRIDOR.

THE CHIEF CLOWN
PAUSES AND
THINKS FOR A
MOMENT.

THEN HE SMILES
AND FOLLOWS THE
WAY DEADBEAT
AND THE DOCTOR
WENT BEFORE)

13"

14"

RECORDING PAUSE

(138)

(T3)

06:08:21

- 3/43 -

(T2)

06:07:15

(T1)

06:05:53

(47)

N/G
Action

24. INT. BIG TENT SEATING.

31.

3S FAMILY

(THE FAMILY SIT
WAITING AND
EATING.

THE DRUMROLL
THAT STARTS
THE CIRCUS IS
HEARD)

DRUMROLL

MOTHER: At last.

14"

11"

12"

RECORDING BREAK

(47)

- 3/44 -

(T3)

ON MS
RINGMASTER
TO shot 33

Shot 32. (T1)

07:01:06.

07:04:02.

25. INT. THE RING.

32.

LS RING

CLOWNS INTO

RINGMASTER ~~THE~~ enters.

Routine.

(THE CLOWN ARE
CIRCLING THE
RING.)DUB
CIRCUS
MUSICTHEY POINT TO
THE CENTRE AND
THE RINGMASTER
APPEARS)GO RAP
TRACK

RINGMASTER:

Now welcome folks and I'm sure you'd
like to know
We've a great new act for our circus
show.Now welcome please with all the warmth
you can

The Psychic Circus's greatest fan /...

33.

MS WHIZZKID

TRACK R TO MS.
~~WHIZZ~~/WHIZZ(CANNED APPLAUSE
AS THE WHIZZKID
ENTERS)A SPOT HITS
HIM.HE WALKS TO CENTRE.
HE STANDS THERE
ENTRANCED)Q
SPOTLIGHT~~TRACK R.~~
(Clowns P/G)WHIZZKID: This is the most exciting
day of my life, my dreams come true,
I am standing in the ring of the
Psychic Circus.~~(THE RINGMASTER PATS
HIM ON THE BACK TO
FURTHER APPLAUSE.
BUT GAZES AT HIM
WITH ILL CONCEALED
ILL INTENT)~~

SHOT 33

(T1) 07:02:09
OK Action?(T2) 07:03:05
N/G Plane.

- 3/45 -

(T1)

14:08:57

(96)

26. INT. BACKSTAGE.

339.

DEEP 2S
CAPT/MAGS

BARS F/G

/ (MAGS CONFRONTS
THE CAPTAIN)

poor boy

MAGS: You sent that ~~kid~~ out to his
death.

CAPTAIN: Nonsense. He may be a
great success. I can remember
at the Sacred Games at Muscolane -

RECORDING PAUSE

(96)

(T3)

- 3/46 -

(T2)

(T1)

(49)

06:09:45

06:09:25

06:09:00

N/G
Kathryn.

27. INT. BIG TENT SEATING.

34.

3S FAMILY

(THE FAMILY HOLD
UP THE SIGNS.

ALL READ 'O')

8"

8"

8"

RECORDING BREAK

(49)

- 3/47 -

(TI)

- 14:09:19

28. INT. BACKSTAGE.

340.

DEEP 2S
CAPT/MAGSCAPTAIN: - so it just goes to show
you can never be certain.(THE CROWD NOISES
CUT OFF AND A
SCREAM IS HEARD.

BARS F/G

THEN THE SCREAM
ITSELF IS CUT
OFF AND THERE
IS SILENCE.THE CAPTAIN
POURS HIMSELF
SOME TEA)As I said, survival of the fittest,
eh, Mags?(SHE GLARES AT
HIM, TOO ANGRY
TO SPEAK)

RECORDING PAUSE

(T1) shot 35
07:13:37 +
07:14:06.

(50)

RM BENDS
TWDS CAM

10"

29. INT. THE RING.

shot 36

(T2)

07:17:53

35.

CU WHIPCRACK

(DRUMROLL. WHIP CRACK
DRUMROLL STOPS.

DRUM ROLL
WHIPCRACK

36.

MS RINGMASTER

THE RINGMASTER
POINTS TOWARDS
THE WHIZZKID'S
SPOT, NOW LURIDLY
COLOURED.

THE WHIZZKID IS
NO LONGER IN IT.

THE RINGMASTER
MAKES A GESTURE
AND THE SPOT
SNAPS OFF.

shot 37

(T3)

07:17:03

37.

CU SPECS.

CRANE UP TO
MS RINGMASTER

THEN GRINNING,
HE HOLDS UP IN
HIS OTHER HAND
THE WHIZZKID'S
PAIR OF
SPECTACLES ALL
BUCKLED AND
TWISTED, THE
GLASS OF THE
LENSES CRACKED
AND BROKEN)

RECORDING BREAK

shot 36 (T1) N/G 07:17:32.

shot 37 (T1) N/G 07:15:09 smoke

(T2) N/G 07:16:44 N/G smoke/Action.

(50)

- 3/49 -

(T2)

07:02:27

30. INT. WORKSHOP.

110. _____ / (THE DOCTOR, ACE
2S DOC/ACE AND BELLBOY,
CLUSTER ROUND
DEADBEAT)

PAN R WITH
DOC & JIB DOWN TO
3S DOC/BELL/DEAD

THE DOCTOR: Poor Deadbeat. He thought he could control whatever ~~dark~~ powers that dwell here, but they destroyed him instead. Perhaps it's safer being a Ringmaster and just obeying orders. (TO DEADBEAT) Deadbeat, if we take you to the well, can you show us what you did?

(DEADBEAT NODS)

111. _____ all /
MS ACE
HOLD TO DEEP 2S
DOC/ACE

ACE: How do we know it's not a con, Professor?

THE DOCTOR: He led me here to you and Bellboy, Ace. He must have done that for a purpose.

ACE: Not if your brains are that scrambled.

HOLD TO TIGHT
2S DOC/ACE

THE DOCTOR: There's something going on in there, Ace. I saw it when he looked into the crystal ball.

ACE: You're just an ageing hippy at heart, Professor.

- 49 -

(T2)

(48)

112.

~~2S BELL/ACE~~
MS BELLBOY

PAN L TO
3S DOC(f/g)/
BELL/ACE

LET BELL GO L

THE DOCTOR: I suspect there may be something in that. Now we'd better be going. Bellboy? /

BELLBOY: (SHAKING HIS HEAD) No.

ACE: Come on, Bellboy.

I think

BELLBOY: The Chief Clown will come here after you. I can delay him for you a while. ~~I~~ would be ~~good~~ *pleased* to be useful ~~at that~~.
make myself.

ACE: But, Bellboy -

do you

P/u (T1)
(S113)
07:03:56.

BELLBOY: You still don't understand. Everything I loved has gone. What's the point of living on to do work I hate?

113.

MS DEADBEAT

LET DOC IN L TO
2S DOC/DEAD

JIB UP WITH THEM
LET THEM GO THROUGH
DOOR

(S114)

(T1)

07:04:28

THE DOCTOR: (QUIETLY) So be it then. Thank you, Bellboy. (RISING) And come on, Deadbeat - or should I call you, Kingpin? We have work to do.

(DEADBEAT STARTS
TO SING UNDER
THIS:)

DEADBEAT: The sun comes up ... we see it shine ... the sun's not anyone's ... not yours or mine ...

(ACE AND THE DOCTOR
LEAD HIM TO THE
DOOR.

ACE TURNS AS
THEY LEAVE,
EMBARRASSED AT
HER EMOTION) /

114.

MS ACE

(S115)

(T1)

07:04:57

ACE: Bye now, Bellboy. All the best. (HOLDING UP THE CONTROL) Oh, and, er, thanks for this,

115.

~~DEEP SHOT (outside~~
~~caravan)~~
~~DEADBEAT f/g~~
~~BELL/ACE b/g~~
2S BELLBOY/ACE
TO MS BELL

BELLBOY: Goodbye, Ace. (PAUSE) And goodbye, Kingpin. *Doctor*

(48)

- 3/51 -

overlap dialogue from
"We've got work to do"

(T2)

07:06:20

31. INT. CORRIDOR.

116. _____ / (ACE, DEADBEAT
DEAD/DOC f/g AND THE DOCTOR
ACE/BELL b/g inside COME OUT OF
workshop THE DOOR.

HOLD ACE TO f/g

DEADBEAT IS
STILL SINGING
SOFTLY.

LET THEM GO

HOLD ON BELL
inside WorkshopTHE DOCTOR AND
ACE START TO
JOIN IN SOFTLY
AS THEY GO OUT
OF VIEW)

(T1) 07:05:45

RECORDING PAUSE

OLD SCENE 3/32

HAS BECOME 3/44

(T2)

F/S

(T1)

04:14:17

(22) (2)

04:15:12

Good

N/G
Plane

33. INT. VESTIBULE.

221.

MS MORGANA
CRYSTAL BALL F/G

/ (MORGANA STARES
INTO THE
INEVITABLE
CRYSTAL BALL)

MORGANA: The acts will keep on
coming now, we promise. no-one
will ever go near the Bus
again. Those who remain are your
servants to do with as you wish. /

222.

CU CRYSTAL BALL
(LOCKED OFF)

(PAUSE.

THE EYE STARES
OUT AT HER)

MATT IN
EYE

(PASSIONATELY) I never wanted to
resist your power.

No eye opens Angily

P/u
(T2)
04:17:13
Good.

P/u
MS MORG.
(T1)
N/G
Sound
04:15:40

10"

crystal ball

— video fx tape.
H 38052

10:06:04.

(22) (23)

- 3/54 -

04:11:00

04:10:25

04:09:55

34. INT. STONE ARCHWAY

39.

3S DEAD/DOC/ACEPAN R ALONG
CORRIDOR/DEADBEAT IN FIRST.
DOC/ACE FOLLOW.
ACE LINGERS TO LOOK
AT MOONTHE DOCTOR: You see those moon
symbols?ACE: Yeah.

40.

2S ACE/DOC

LET DOC GO R

HOLD ON ACE
PAN UP TO
MOONTHE DOCTOR: They really ~~upset~~ *frightened*
Mags./~~ACE: Takes all sorts.~~(AS THEY ENTER
THE CORRIDOR,
WE STAY WITH
THE MOON CARVINGS)

RECORDING PAUSE

(T1) 04:08:11 N/G Cam.

(T2) 04:08:44 Boom in

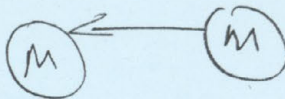
(T3) 04:09:33 Boom in

- 54 -

(26)

99

- 3/55 -



IR

T2

T1

01:05:37

01:04:27

35. INT. BACKSTAGE.

2H 3F 4D

(MAGS PACES THE
CAGE ANIMAL-LIKE.THE CAPTAIN
LOOKS UP)341. (A) ^{IR} B F THROUGH BARS
DEEP 2S CAPT/MAGS F/G342. (B) ^{2T} MS MAGS
CAPTAIN: Calm down, Mags.
There'll be some more contestants /
along soon. We're doing very well.343. (B) ^{1S} MS CAPT
MAGS: That poor boy.344. (B) ^{2T} MCU MAGS
CAPTAIN: Us or him, Mags. And
before you get too high and mighty,
don't forget where you'd be without
me. / Dead with a bullet in you on
the Planet Vulpana. A silver
bullet.345. (B) ^{1S} MS CAPTAIN
MAGS: I know that, Captain. But
you didn't do it for me. You did
it for yourself. I only wish I
knew what you were after.346. (B) ^{2T} MS MAGS
CAPTAIN: (CALMLY) All in good
time, Mags, all in good time. A
man who has played whist with the
Card Carrying Dervishes of Tyrade
and won always plays his cards close
to his chest.

RECORDING BREAK

284

321

322

12

13

14



35. INT. BACKSTAGE.

(MAGS PACES THE
CAGE ANIMAL-LIKE.

THE CAPTAIN
(LOOKS UP)

CAPTAIN: Captain, Mags.
The... the... the...
going very well.

CAPTAIN: Mags, Mags. And
believe you're high and mighty.
where you'd be without
the... the... the...
bullet in you on

(MAGS STOPS IN HER TRACKS BY CAGE BARS
MAGS: I know that, Captain. But
you didn't do it for me. You did
it for yourself. I only wish I
knew what you were after.

CAPTAIN: (CALMLY) All the good
time, Mags. All in good time.
man who has played whist with the
Card Carrying members of Tyrads
and won always plays his cards close
to his chest.

RECORDING GREAT

- 3/56 -

(T1) 07:06:52.

(T2) 07:07:24

36. INT. CORRIDOR.121. LS CORRIDORPAN L WITH
CH.CLOWN

PAN AHEAD TO DOOR

LET CH.CLOWN
ENTER ROFHOLD ON MCU
CH.CLOWN AT
DOOR/ (THE CHIEF CLOWN
AND HIS COHORTS
COME DOWN THE
CORRIDOR AND
STOP OUTSIDE
THE DOOR OF THE WORKSHOP)

11"

- 56 -

(27)

HRO44315

(T2)

03:09:20.

D/S FLAT IN

(S42)

(T1)

03:07:43

(S41)

+ (S43)

37. INT. STONE CHAMBER.

41.

L/A 2S DEAD/DOC
to edge of well

(THE DOCTOR,
ACE AND DEADBEAT
EDGE THEIR
WAY TOWARDS
THE WELL)

42.

PROFILE 2S DOC/ACE

DEADBEAT: I can't do it.

LET DEAD IN L

ACE: ~~It's alright~~, Kingpin, we're
nearly there.

PAN R TO
2S DEAD/ACE

Doc in edge L.

(HE WHIMPERS
AND TRIES TO
RUN BACK.

BUT ACE
RESTRAINS HIM)

Hold on, please.

(THEY HELP
DEADBEAT TO
THE EDGE OF
THE WELL) /

43.

L/A 3S A/B

TIGHTEN TO L/A
MS DEADBEAT

THE DOCTOR: (GENTLY) Now, show
us, please, Deadbeat, what you
did. When you first saw that eye.

(VERY SLOWLY
AND TREMBLINGLY,
DEADBEAT ADVANCES
TO THE WELL.

44.

C/A EYE IN WELL

HE DOES NOT
DARE LOOK DOWN
BUT SLOWLY AND
PAINFULLY HE
LIFTS UP THE MEDALLION
HE WEARS ROUND HIS
NECK AS HE DID IN THE
VESTIBULE.

Kingpin

(27)

UNDERNEATH THE
MEDALLION IS A
SMALL SPARKLING
MIRROR THAT GIVES
OFF A STRANGE
GLOW.

LET DEADBEAT
FALL OUT L

S45

46

T3

S47

IT IS IN THE
SHAPE OF AN EYE
BUT WHERE THE
EYEBALL SHOULD BE
THERE IS A GAP
WHERE THE GLASS
IS MISSING.

T 03:11:59

45.

L/A 2S DEAD/ACE

HE HOLDS IT UP
FOR A MOMENT
AND THEN COLLAPSES.

ACE GOES TO HIM.

THE DOCTOR
MEANWHILE PEERS
INTO THE WELL)

ACE: ~~Well done, Kingpin,~~ great
stuff. *Kingpin*

(THE DOCTOR
FROM THE WELL) /

46.

MS DOC

THE DOCTOR: He must have used
this medallion to summon the
power that lurks here. /

47.

L/A 2S DEAD/ACE

ACE: (MINISTERING TO DEADBEAT)
And it did this to him?

THE DOCTOR: Yes.

CU MEDALLION

ACE: (SAVAGELY) I wish I had
some Nitro-9 to lob down there.
(SUDDENLY) Hang about ...

~~TIGHTEN TO~~
CU MEDALLION

03:14:56.

(SHE RAISES THE
MEDALLION)

48.

2S ACE/DOC

The mirror here. It's an eye. /

P/U T2
03:13:48

- 3/59 -

T3

(29)

THE DOCTOR: ~~like~~ that eye ~~that~~ ^{seems to}
plagues us everywhere. (EXAMINING
IT) But with the eyeball removed
by someone. ^{or something.}

(THE TRUTH
ALMOST HITS
THEM SIMULTANEOUSLY)

ACE: Hidden?

THE DOCTOR: In that bus?

ACE: Where Flowerchild died trying
to get it.

(THEY STARE
AT EACH OTHER,

49.

MS DEADBEAT

DEADBEAT STARTS
TO SING FEEBLY)

DEADBEAT: We shall be free ...
we shall be free ... we shall be
free ... (RAISES HIMSELF UP ON
ELBOWS)

extra shot
w/ DOC
REACTION

R E C O R D I N G P A U S E

(29)

- 3/60 -

(T3)

07:10:18

(T1) 07:07:12 N/G
Chief Clown at end(T2) 07:09:12
N/G a/b.38. INT. WORKSHOP.

117. END WALL OUT
2
MS CH.CLOWN AT DOOR / (BELLBOY LIES
AMIDST HIS
MASSSED ROBOTIC
HALF-REPAIRED
CREATIONS.

LET HIM GO L THE CHIEF CLOWN
CONFRONTS HIM
WITH ROBOT
CLOWNS BEHIND
HIM)

118. 1 CHIEF CLOWN: Where are they? /
MS BELLBOY

HOLD TO 2S
CH.CLOWN'S ARM

BELLBOY: I don't know. I don't
care any more. It's all ~~gone~~,
destroyed. You know that ~~too~~.
You were a wonderful Clown once.
~~Inventive~~, funny, ~~inventive~~

CHIEF CLOWN: (STRIKING HIM) Quiet.

BELLBOY: I'm not helping you any
more, you see.

HOLD HIS RISE
TO 2S (STANDS)

HOLD CLOWNS INTO
F/G TO GROUP SHOT (BELLBOY TAKES
UP THE ROBOT
CONTROL DEVICE
HE USED IN
SCENE 5)

119. 2 CHIEF CLOWN: Don't be a fool,
Bellboy./

CU 2 DUSTY CLOWNS
in b/g

120. 1 BELLBOY: ~~They're not my Clowns~~
GROUP SHOT A/B ~~any more.~~

(S119)
07:11:17.

(T3)

(51)

- 3/61 -

*Bellboy Come on, deal
with me as you dealt
with F.C.*

HOLD CH.CLOWN to f/g

(HE PRESSES THE
CONTROL BUTTON
AND TURNS TO
THE ROBOTS)

CHIEF CLOWN: You've gone crazy.

BELLBOY: Come on, come on.

PAN R WITH
CH.CLOWN TO DOOR

~~Don't hold back now. Deal with me
as you dealt with Flowerchild.~~

Come on, come on.

(TRIGGERED BY
BELLBOY'S DEVICE,
THE ROBOTS
BEHIND GRAB
BELLBOY.

THOSE IN FRONT
THAT CAME WITH
THE CHIEF CLOWN
CLUSTER IN.

THE CHIEF CLOWN
WATCHES AS
BELLBOY DISAPPEARS
BENEATH THE
THRONG JULIUS-
CAESAR LIKE)

R E C O R D I N G P A U S E

(51)

(30)

HR 044315

- 3/62

(T2)

(S50)

03:15:57

39. INT. STONE CHAMBER.

50.

PROFILE 3S ACE/DEAD/
DOC f/g

LET DEAD GO R

HOLD 2S ACE/DOC

PAN R

/(THE DOCTOR AND
ACE ATTEND DEADBEAT)

THE DOCTOR: It's so tantalising.
To be so close to understanding it
all. And yet ~~still~~ so far.

ACE: So we'll have to get hold of
that other bit of mirror, Professor.

THE DOCTOR: (NODDING) Exactly.
You'll have to take Deadbeat with
you and ~~get it from~~ ^{back to} the bus. But,
please, be careful. /

51.

MS ACE
TRACK R TO 2S
ACE/DEADBEAT

ACE: Hang on a bit, Professor.
This is all going a bit fast for me.
I'll fetch it, no problem. But what
about you? /

52.

MS DOC

THE DOCTOR: I'm going back to the
Ring. /

53.

2S ACE/DEADBEAT

ACE: Are you off your head? /

54.

O/S 2S FAV DOC

THE DOCTOR: No. But the Psychic
Circus needs acts. We have to keep
~~the powers occupied. Otherwise more~~
~~innocents will die.~~ If they have
me, perhaps they won't worry too
much about you for the moment. /

55.

2S ACE/DEAD

ACE: (SHAKING HER HEAD) Sometimes
I think it's you that's crazy not
Deadbeat here. /

56.

O/S 2S FAV DOC

(T1) + (T2)
N/G no exit
Ace/Deadbeat

(T3)
03:18:54

(30)

T3

(31)

- 3/63 -

THE DOCTOR: Everybody remotely interesting is mad in some way or other. Now be off with you. (HE SMILES) Besides, after ~~all~~ the aeons and aeons of time travel, I have developed a remarkable survival instinct. /

LET DOC GO

57.

2S ACE/DEAD

ACE: You'll need it.

40"

R E C O R D I N G P A U S E

- 63 -

(31)

(T2)

3/64 -

06:20:21

(T1)

06:20:04

(51)

40. INT. BIG TENT SEATING.

38.

3S FAMILY

Z/I TO
TIGHT 2S
MOTHER/GIRL

/ (THE FAMILY SIT
WAITING AND EATING)

FATHER: I don't know where they
find these acts, do you mother?

MOTHER: Never seem to get any better
do they, father?

11"

10"

RECORDING BREAK

(51)

(T1) n/g line
said OOF.

- 3/65 -

(T2)

21:11:25

41. INT. CORRIDOR.

347.

MLS DOC
TRACK BACK
TO

(THE DOCTOR STRIDING
DOWN A CORRIDOR
WHICH LEADS TO THE
BACKSTAGE AREA.

2 SHOT CLOWN/DOC

TWO ROBOT CLOWNS
STAND THERE.

LET DOC GO R

HE COMES UP TO
THEM)

THE DOCTOR: I believe you've been
looking for me. I'm wanted back-
stage.

(HE BEAMS UP
AT THEM)

10"

RECORDING PAUSE

(T3)

(99)

14:03:31

42. INT. BACKSTAGE.

348.

MS DOC PAN R
TO 3S

/ (THE CAPTAIN AND
MAGS LOOK UP IN
AMAZEMENT.

CAPT/DOC/MAGS

14:04:59

P/U
2S MAGS/DOC

CAPT/DOC.

CLOWNS LEAD THE
DOCTOR IN AND
LET HIM BACK
INTO THE CAGE.

HE SMILES AT THEM)

HOLD 3S AS

P/U A/B.

14:07:12.

THE DOCTOR: Greetings, Captain Cook,
Mags. You will be pleased to know
the greatest act in the galaxy has
returned to the fold.

348A.

TIGHT 2S DOC/MAGS

CAPTAIN: Jolly good show Doctor!/
MAGS: (ANGRY) But, Doctor, I

348B.

O/S 2S FAV DOC

helped you to escape and /-

M2S

CAPT/DOC

(T3)

20:18:32

S348C.

(T3) 20:18:00

348C.

3S CAP/DOC/MAGS

S349

14:04:27.

THE DOCTOR: (GENTLY) I know, Mags,
and I have not wasted the time you
bought me but I have returned with
an idea - (SEATING HIMSELF) - I
would like to suggest that this time
we all work together.

349.

MS MAGS

MAGS: Meaning?

350.

O/S CAPT/DOC
FAV DOC

THE DOCTOR: Well, up to now the
people in the cage have been played
off against each other./ And, of
course, some people are more clever at
preserving themselves than others.

351.

2S FAV CAPT

CAPTAIN: (SHRUGGING) Luck of the
draw. *od, boy*

352.

O/S FAV DOC

(99)

(T3)

P/U.

P/U.

352
O/S FAV DOC

M2S
CAP/DOC

20:19:22

20:19:55

(100)

- 3/67 -

(T1) 20:21:41

C2S
DOC/MAGS
FAV MAGS.

MS
DOC
21:02:06

(T1)

(T1)

MS CAP MS CAP - TO

THE DOCTOR: (DRILY) Not entirely
So what I am proposing is that we
all go in together. One for all one
and all for one. That should throw
a very big ~~hammer~~ in the works.

(T2) 20:20:55

353.

(T3) 21:01:14 MS MAGS

(T4) 21:01:40

354.

O/S 2S FAV CAPT
CAPT/MAGS

MAGS: (ENTHUSIASTICALLY) I'm with
you Doctor. And so's he.

354A.

CAPTAIN: Now wait a moment

354B.

MS MAGS

MAGS: (FIERCELY) Aren't you,
Captain?

MCU CAP

CAPTAIN: (QUAILING BEFORE HER)
Well, yes, Mags, I suppose so.

355.

MCU DOC

RECORDING PAUSE

(100)

43. EXT. CIRCUS SITE. DAY.

143. _____ / (ACE AND DEADBEAT
TENT WALL - CREEP OUT OF THE
ACE THROUGH - BACK ENTRANCE OF
DEADBEAT THROUGH THE TENT. BEHIND
HOLD TO 2S THEM THE SOUNDS
OF CIRCUS LAUGHTER
GROW.

~~144.~~ _____ / ~~THEY SPOT NORD'S~~
NORD'S MOTORBIKE ~~BIKE PARKED NEARBY.~~

~~145.~~ _____ / ACE RUSHES TO IT,
CS ACE ON MOTORBIKE JUMPS ON IT AND
TRIES TO START IT.

~~146.~~ _____ / DEADBEAT WATCHES
MS DEADBEAT APATHETICALLY.

~~147.~~ _____ / THE BIKE REFUSES TO
CS ACE A/B BE KICKED INTO
ACTION)

ACE: (WITH A SIGH) He never did
fix that valve.

"DOCTOR WHO" 7J

"Greatest Show"

EPISODE/SCENE NO. 3/43
CIRCUS TENT

RECORDING DATE 18/5/88
Session p.m.

SPOOL NOS: HR41626

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
143	1	CS TENT WALL - ACE/DEADBEAT CRAWL UNDER IN C2S EXIT ROF No dialogue N/G LEFT ON WRONG SIDE OF ROPE	10"	16:09:57
	2	GOOD	10"	16:11:17

(B) RUN
(T2)
06:17:36

(A) RUN

- 3/70 -

(T3) 06:14:07

SMOKE FOR
ATMOS

* unicycle

cam 1 - cut up
clowns tumbling from
side view.

45. INT. CIRCUS RING.

1.

(A) 2

LS RING

HOLD TO
MLS RINGMASTER
(SEE CLOWNS INTO
B/G)

(THE CANNED ROAR
OF THE CROWD.

BY THEIR STANDARDS
THE FAMILY LOOK
QUITE ANIMATED.

WHIPCRACK

THE RINGMASTER STANDS
AT THE SIDE OF THE
RING AMIDST THE
CIRCLE OF CLOWNS)

GO RAP
TRACK

1A
* see
shot 4

C/I 3S FAMILY

RINGMASTER: (CRACKS WHIP)

And now let's welcome not one act
but three
To the Greatest Show in the Galaxy.

2

(A) 1

3S CAP/MAGS/DOC

HOLD TO DEEP 4S
CAP/RM b/g
MAGS/DOC f/g

(HE GESTURES TOWARDS
THE BACKSTAGE ENTRANCE
AND THE DOCTOR, MAGS
AND THE CAPTAIN
ENTER TRIUMPHANTLY.

the Galaxy
the Galaxy

THE CAPTAIN IS
LAST ON, HE PAUSES
BRIEFLY TO HAVE A
WORD WITH THE
RINGMASTER WHO NODS
IN AGREEMENT./

3.

(B)

2S MAGS/DOC

THE OTHERS TURN
SUSPICIOUSLY TO
SEE IF HE'S GOING
TO FOLLOW)

(A)

2S CAP/RM.

CAPTAIN: Sorry everyone.

(HE JOINS THE
OTHER TWO IN THE
CENTRE OF THE
RING. THEY
ACKNOWLEDGE THE
APPLAUSE)

(41)

3
2S MAGS/DOC

- 3/71 -

(T2)
06:20:54

(T1)

06:20:40

46. INT. BIG TENT SEATING.

4.

3S FAMILY

(THE FAMILY WATCH
SO INTERESTED THAT
THEY STOP EATING)

(3 next)

12"

10"

ALSO USE FOR SHOT 1A.

(41)

4
3S FAMILY

(B)
(T2)

(A) (T3)

HR0044278

(42)

- 3/72 -

47. INT. CIRCUS RING.

(THE RINGMASTER
AND THE CLOWNS
ARE GONE.

THE TRIO STAND
ALONE IN THE
RING.

THE CAPTAIN COMES
TO THE FRONT TO
ACKNOWLEDGE APPLAUSE) /

APPLAUSE

5.

(A)

2S CAP/RINGMASTER

CAPTAIN: Thank you very much, ladies
and gentlemen, but before we start,
I would like to make one small request
from stage management. A special
lighting effect.

6.

(B)

2S MAGS/DOC

MAGS: (QUIETLY) No.

7.

(A)

2S CAP/RINGMASTER

(THE DOCTOR STARES
AT HER PUZZLED) /

8.

(B)

MS MAGS

CAPTAIN: Could you perhaps give us
that old devil moon effect? /

LET HER FALL
OOS

(A MOONLIGHT
EFFECT HITS MAGS
AND MAGS ALONE)

MAGS: No ... no ...

BULL MOON SYMBOL

9.

(B)

MS DOC

(THE CAPTAIN BACKS
AWAY INTO THE
GLOOM. /

(1 next)

- 72 -

(42)

10.

(A)

MS CAP & SPOT BEAM

THE DOCTOR, HOWEVER,
WATCHES AMAZED
AS MAGS STARTS TO
SHAKE AND QUIVER.

HE HEARS THE
CAPTAIN'S VOICE)

(S12) MCU DOC 06:19:26.

(S13) MCU CAP 06:15:36

CAPTAIN: You really were remarkably
stupid this time, Doctor. I told you
she was an unusual specimen. The
growling. The snarling. The reaction
to the moon. Surely you should have
guessed. /

11.

(B)

MCU MAGS (SHE TURNS)

STAGE 1 M/UP

(AND BEFORE
THE DOCTOR'S HORRIFIED
GAZE, MAGS TURNS TOWARDS
HIM WITH GLOWING EYES. /

12.

(B)

MCU DOC

THE DOCTOR REACTS. /

13.

(A)

MCU CAP

THE CAPTAIN REACTS.

14.

H7H

MAGS RISES AND
TURNS AWAY.

MCU MAGS STAGE 1 M/UP

HOLD HER RISE

LET HER TURN AWAY

07:05:50 8"

HR044279

* W/T MAG'S
* on sound tape
NOT VT.

RECORDING BREAK

MAKE-UP CHANGE

15.

(S15)

(T4)

07:07:07

Alternative

(S15)

07:10:51

H7H

TRANSFORMATION
CONTINUES

PAN UP TO

STAGE 2

CU MAGS

LET HER TURN TO DOC

HR044279

16.

(S16)

(T3)

07:12:32.

LS MAGS

STAGE 2

RECORDING BREAK

MAKE-UP CHANGE

S(17) 07:18:35 HR0044279

XTRA SHOT.

CU CLOWNS
REACTING

08:07:15

HR 280.

(44)

17.

H/H

MCU MAGS

STAGE 3

TURNS THROUGH
CAM TO CAP

MAGS TURNS ON
THE CAPTAIN.

CU SPINNING
SPOTLIGHT

(T4) 07:10:33

HR 279.

18.

MCU CAP

(A) (T3) HR0044278
06:14:07.

HE REACTS TO MAGS.

19.

MS SPOTLIGHT/RINGMASTER
(Following)

07:08:11 HR0044279

SPOTLIGHT SHINES ON MAGS.

20.

LS MAGS

STAGE 3

S(20) 07:19:00 HR0044279

MAGS RESPONDS TO LIGHT.

RECORDING BREAK

MAKE-UP CHANGE

21.

H/H

MS MAGS

TURNS AWAY
PAN ONTO BACK

S(21) 08:02:23
08:02:44

+ PANS onto MCU DOC
reaction 08:03:17

MAGS TURNS FROM CAMERA.

HR 280

22.

H/H

CU MAGS
TURNS TO DOC

BUU MAGS

08:05:59
08:06:17

MAGS TURNS FULLY
TRANSFORMED.

23.

MCU DOC

S(23)
08:03:45

DOCTOR REACTS.

WIDE SHOT OF
S21-23.

(T1) 08:06:37

(T2) 08:06:51

RECORDING BREAK

(44)

DOCTOR WHO" - T.J.

RECORDING DATE:

"The Greatest Show"

SESSION.

EP. 3 SC. 45.

SPOOL NO:

SHOT/S	TAKE	SET UP/SHOT DESCRIPTION	TIMECODE
<u>A</u> <u>RUN</u>	1	N/G fluff out "Thank you ladies & gentlemen"	HR0044278 06:10:24
	2.	OK? Action/Perf?	06:12:45
	3.	Good.	06:14:07
<u>B</u> <u>RUN</u>	1.	Perf?	06:16:00
	2.	Good	06:17:36
12	1.	MU DOC.	06:19:26
13	1	MU CAP.	06:15:36
			HR0044279
14.	1	N/G Cam	07:05:08
	2	N/G Cam	07:05:31
	3	Good	07:05:50

"DOCTOR WHO" 7 J.
"The Greatest show"

RECORDING DATE:
SESSION.

EP. 3 SC. 45

SPOOL NO:

SHOT/S	TAKE	SET UP/ SHOT DESCRIPTION	TIMECODE
15.	1	07:06:02	HR0044279
	2	07:06:34	
	3	07:06:54	
	4	07:07:07	
AK			
	1.	07:10:51	
16.	1	07:07:38	
	2	07:11:31	
	3	07:12:32	
17.	1	07:18:35	
19	1	07:08:11	
20	1	07:19:00	
			HR0044280
21	1	08:02:23	
	2	08:02:44	
	3	08:03:17	
22	1	08:05:59	
23	1	08:03:45	
Xtra shots	WS: 1	08:06:37	
	2	08:06:51	
		CU CLOWNS REACTION	08:07:15

10.5.88

EXTRA SHOT

BW MOON SYMBOL

09: ~~10~~:40

09:09:49

(52)

"DOCTOR WHO"

"THE GREATEST SHOW IN THE GALAXY"

by

Stephen Wyatt

09:03:54

EPISODE FOUR

XTRA
TIGHT MS
DOC.

(E) (T1) 09:01:19
DOC/MAGS

(REPRISE END OF EPISODE THREE)

1. INT. CIRCUS RING. (CONTINUING)

✓ 39.

MS MAGS

/ (THE TRANSFORMATION
IS COMPLETE. MAGS
HAS BECOME FACIALLY
AT LEAST, A SNARLING
PUNK WOLF. SHE STARTS
TO PROWL ROUND THE RING./

✓ 40.

MS DOC

* * * FOR R.M.'S dialogue.
THE DOCTOR WATCHES
HORRIFIED./

✓ 41.

DEEP 2S RM/CAP

09:03:31.
THE CAPTAIN FROM HIS
SAFER VANTAGE POINT
AT THE END OF THE
RING IS THROWN A
WHIP BY THE RINGMASTER
WHO IS OUTSIDE THE RING.
THE CAPTAIN CRACKS
THE WHIP./

8 CLOWNS
BEHIND
R.M.

✓ 42.

H/A RING

ALL
SCENE
ON

THE RINGMASTER GRINS
IN APPROVAL. HE IS
STILL OPERATING THE
MOONLIGHT EFFECT (A
SPECIAL SPOT). THE
ROBOT CLOWNS ARE MASSED
BEHIND HIM)

H/A
WS.

08:19:02

(1 next)

(52)

MS

DOC 42

H/A RING

10.5.88

E
TI

H/A.

(A) (TI)

(A)

- 4/2 - CAPTAIN

T5 08:16:52.

WITHOUT
RAP TRACK

RINGMASTER:

Well quite a surprise, folks, I have to agree

But this could be the Greatest Act in the Galaxy.

(MAGS PROWL THE RING.
THE CAPTAIN CRACKS
THE WHIP) /

MS CAP

CAPTAIN: She hates it when this happens.
But she can't control herself, of course.
And, like all her kind, she has to destroy
whatever comes in her path. / Which I'm
rather afraid, old ~~man~~ ^{boy}, in this case has
to be you ...

MS DOC

(MAGS COMES CLOSER TO
THE DOCTOR. SHE MAKES
A FEINT, SNARLING. THE
DOCTOR DRAWS BACK! WE
CUT TO THE FAMILY. THEY
HAVE STOPPED EATING AND
ARE LOOKING VERY ALERT.
THEY ARE HOLDING UP THEIR
CARDS READING '9'.

SEATING AREA

C7A
LOOSE 3S FAMILY

RING

LOOSE 3S CAP/MAGS/DOC

THE CAPTAIN, WHIP IN HAND,
CIRCLES THE RING)

SEATING AREA

C7A
TIGHT 3S FAMILY
Z/I TO MS GIRLCAPTAIN: This Circus is ^{only} ~~the~~ the half
of it, you see, old chap. These hippies
fellows weren't quite ~~as~~ dumb as they
looked. They didn't come here just
for the fun of it. Well, some of them
did but they're all dead.(WE CUT BACK BRIEFLY TO
THE FAMILY AGAIN. THE
LITTLE GIRL'S EYES
ARE OPENED VERY WIDE AND
HAVE A STRANGE GLOW IN
THEM. /GIRL
CONTACTS
& U.V.
LIGHT

RING

2S MAGS/DOC

IN THE RING THE DOCTOR
KEEPS A WEATHER EYE ON
THE CIRCLING MAGS AS
HE WAITS FOR THE CAPTAIN
TO CONTINUE) *You have my*DOCTOR: Go on. ~~I'm~~ all attention. /

MS CAP

10.5.88

4/ 3 -

*

54

SEATING

49.

C7A
MCU GIRL

CAPTAIN: We experienced explorers know all about making the most of our discoveries, you see. There are powers here to be harnessed by those intrepid enough to grab the opportunities. Myself for instance. /

RING

E

✓ 50.

MS DOC

(WE CUT MOMENTARILY TO THE LITTLE GIRL'S GLOWING EYES)/

LENSES
& U.V. LIGHT

✓ 51.

MS MAGS

THE DOCTOR: *Deadbeat was destroyed*
~~Those powers destroyed~~
Deadbeat. / *by those powers.*

✓ 52.

MS CAP

CAPTAIN: Yes, but he's like you, Doctor. None too bright in the old self interest stakes. /

✓ 53.

LOOSE 35 CAP/MAGS/DOC

(THE DOCTOR TRIES TO MOVE TOWARDS HIM.

MAGS INTERPOSES HERSELF SNARLING AND LUNGEING)

H/A.

✓ 54.

MS DOC

CAPTAIN: Don't try and stop me, old man, that werewolf is extremely dangerous. /

✓ 55.

MS CAP

THE DOCTOR: You're meddling with things you don't understand, ~~Captain.~~ /

✓ 56.

MS DOC

PAN L TO ROPE

HOLD TO MS DOC

CAPTAIN: No, Doctor, you are. Once you're out of the way, I shall make my deal with the powers that be whoever they be. /
I remember once visiting the Gold Mines of Katakiki, I -

(THE DOCTOR HAS SPOTTED SOMETHING. A ROPE DANGLING)

ROPE
BEHIND
DOC'S
HEAD

THE DOCTOR: Captain Cook -

CAPTAIN: What?

THE DOCTOR: (SIZING UP THE POSITION OF THE TRAPEZE) You are not only a scoundrel and a meddling fool, you are also a crushing bore. /

✓ 57.

LOOSE 35 CAP/MAGS/DOC

54

E H/A A 4/4 -
T1 T1 T5

(55)

THE CAPTAIN CRACKS HIS WHIP.

CAPTAIN: I'm afraid you've really done it this time, old man. Mags.

RECORDING PAUSE

DOCTOR PUT INTO SAFETY HARNESS

✓ 58. (T1) 08:09:57. / MAGS LEAPS UP ALL SLAVERING
2S MAGS/DOC ATTENTION. BUT AS SHE
LEAPS TOWARDS DOCTOR, HE
GRABS ROPE AND SWINGS TO
SAFETY OUT OF HER REACH

RECORDING PAUSE

REPOSITION DOCTOR FOR SWING

08:08:25 WS SWING

P/U on CU ARRIVAL

59.

(T1) H/A RING
DOC THROUGH R-L

(T1) 08:09:19. DOCTOR SWINGS ACROSS
CIRCUS RING. TO
BANDSTAND AREA.

RECORDING PAUSE

CLEAR CAMERAS
CAM 3 TO POS B

60.

L/A DOC ON
BANDSTAND

AS
SHOT
61.

MAGS SNARLS BENEATH THE
DANGLING DOCTOR.

RECORDING BREAK

(55)

44.

~~32.~~ EXT. HIPPY SITE. DAY.

222.

CS REAR OF HEARSE

HOLD TO
MLS CONDUCTOR

(TWO CLOWNS
IN UNDERTAKERS'

~~GEAR CARRY~~ OPEN BACK OF
HEARSE

THE METAL BUS
CONDUCTOR ON
HIS STRETCHER

~~BACK TOWARDS THE~~
~~BUS.~~

TAKE OUT

THEY ~~PUT THE~~
STRETCHER ~~DOWN~~
AND THE CONDUCTOR
RISES UP FROM
IT.

BUT HE HAS
BEEN REDRESSED
AS A TICKET
INSPECTOR WITH
APPROPRIATE
COSTUME AND GEAR)

CONDUCTOR: Could I see your
tickets please?

83

"DOCTOR WHO" 7J

"Greatest Show"

EPISODE/SCENE NO. 3/32 (3/44)
HIPPI SITE

RECORDING DATE 17/5/88

Session p.m.

SPOOL NOS: HR41624

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
222	1	C3S AT BACK OF HEARSE. FIRST CLOWN OPENS UP BACK OF HEARSE. SECOND CLOWN ENTERS LOF BUS CONDUCTOR TILTED UP ON BOARD. GETS UP & WALKS OUT ROF No dialogue	22"	17:41:10
223	1	HEARSE IN FR. L. BUS IN B/G BUS CONDUCTOR WALKS TOWARDS BUS MLS Dialogue "Can I see your tickets please"	15"	17:43:55

MODEL SHOT & VAN

2. EXT. THE CIRCUS SITE. DAY.

157.

LS LANDSCAPE

CRANE DOWN TO
LS CIRCUS TENT

/ (THE TENT IS
ABLAZE WITH LIGHTS.
AND APPARENTLY
FROM INSIDE COME
THE SOUNDS OF
MUSIC, LAUGHTER
AND CHEERING.

IDEALLY THE
EXTERIOR SCENES
IN THIS EPISODE
SHOULD HAVE A
DIFFERENT FEEL
FROM THOSE IN
EPISODE ONE AS IF
THEN IT WAS DAY
AND WE ARE NOW
MOVING TOWARDS
DUSK AND NIGHT)

10.5.88

(T2)

- 4/6 -

(T1)

HRO44276

04:13:09

*

(25)

T 04:13:40

N/G
Action

3. INT. VESTIBULE.

225.

CU CRYSTAL BALL
MORGANA'S POV
LOCKED OFF.

/ (MORGANA SITS AT
THE DESK BY THE
CRYSTAL BALL.
THE CHIEF CLOWN
STANDS BY HER SIDE.

THE BALL CHANGES COLOUR.
WE SEE IN IT AN IMAGE
OF ACE AND DEADBEAT
COMING OVER THE BROW
OF THE HILL OVERLOOKING
THE HIPPI SITE, LOOKING
TIRED AND BREATHLESS.

MAT IN
OB SHOT
ACE/DEADBT

THEY LOOK DOWN INTO
THE HOLLOW AND START TO
MOVE DOWN TOWARDS THE
BUS IN THE HOLLOW.

MORGANA STARES DOWN
AT THE IMAGE)

226.

2S CHIEF CLOWN/MORGANA

CRANE UP
HOLD CHIEF CLOWN

/ MORGANA: She's taken Deadbeat to the Bus.

(THE CLOWN BENDS DOWN
TO LOOK TOO AND SMILES.

BEHIND THEM OVER THE
TANNOY COME SNARLING
AND ROARING NOISES.
THE CHIEF CLOWN REGISTERS
THE NOISE BEFORE TURNING
BACK TO THE CRYSTAL)

CLOWN: (GRIMLY) In that case they're
also taken care of.

15"

15"

RECORDING PAUSE

(25)

EXT. COUNTRY ROAD (SC. 3 CRYSTAL BALL
INSERT)

4. EXT. THE HIPPY SITE. DAY.

(ACE AND DEADBEAT
COME OVER THE
BROW OF THE HILL
IN A CONTINUATION
OF THE SCENE IN
THE CRYSTAL BALL
IN SCENE 3.

THEY LOOK TIRED
AND BREATHLESS.

ACE LOOKS DOWN
INTO THE HOLLOW)

HIPPY SITE

9.

L/A ACE/DEADBEAT

ACE: We're there, Deadbeat. Come on. /

(SHE STARTS TO
WALK DOWN TOWARDS
THE BUS.

THE BUS AWAITS
APPARENTLY
DESERTED)

"DOCTOR WHO" 7J

"Greatest Show"

EPISODE/SCENE NO. 4/4 insert for 4/3
HIPPI BUS

RECORDING DATE 17/5/88
Session p.m.

SPOOL NOS: HR41624

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
9	1	BUS F/G ROF L/A EMPTY EDGE OF HILL L2S ACE/DEADBEAT COME OVER BROW OF HILL EXIT LOF	08"	15:29:59
9 NEW SHOT		H/A LOOKING DOWN ON BUS DEADBEAT/ACE INTO M2S Backs to cam. EXIT ROF	05"	15:44:04

8. EXT. HIPPY SITE. DAY.

194. _____ / (DEADBEAT LINGERS
MLS DEADBEAT NERVOUSLY OUTSIDE
THE BUS, SINGING)
- A DEADBEAT: Search ... search ... search
out the truth ... search it out, search
it out now./
195. { CU BUS FLOOR
PAN UP TO MCU ACE
SHE TAKES BOX
OUT.
(INSIDE THE
DRIVER'S CABIN
ACE IS RUMMAGING
THROUGH THE
COMPARTMENT.
FINALLY SHE FINDS
WHAT SHE IS
LOOKING FOR,
- X 196. ~~CU BOX OUT OF HOLE~~
~~IN FLOOR.~~ THE SMALL METAL
CHEST DECORATED
WITH HIPPY SYMBOLS)
- B ACE: (CALLING) This must be it ...
Kingpin. /I've got it!
197. _____
DEEP 2S ACE/DEADBEAT
(SHE GIVES A
THUMBS UP THROUGH
THE FRONT WINDOW
TO DEADBEAT. /
198. _____
MS BUS CONDUCTOR
BUT AT THE BACK
OF THE BUS THE
METAL BUS CONDUCTOR
(DRESSED AS A
TICKET INSPECTOR
NOW) IS STIRRING.
HE COMES OUT OF
THE PASSENGER END
OF THE BUS, METAL
HANDS OUTSTRETCHED)

"DOCTOR WHO" 7J

"Greatest Show"

EPISODE/SCENE NO.

4/8

HIPPY BUS

RECORDING DATE 17/5/88

Session

p.m.

SPOOL NOS: HR41624/HR41625

**check*

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
195 196	1	CS ACE IN DRIVER'S SEAT. SHE FINDS BOX Dialogue B N/G action & again N/G box stuck Again - N/G movement AND AGAIN - GOOD	15"	15:54:34 15:54:48 15:55:53 15:56:08
194 197	1	CS DEADBEAT IN F/G ACE COMES TO WINDOW FOR Dialog "Kingpin I've got it"	20"	16:01:22
197	1	a/b - Ace comes to window for dialogue. N/G lorry		16:02:08
	2	Good	10"	16:02:28
198	1	MS BUC CONDUCTOR BY CURTAIN ACTIVATING Mute.	17"	16:11:07

(T2)

09:07:11

(56)

9. INT. CIRCUS RING

61.

L/A MS MAGS
PAN UP TO MS DOC
HOLD TO 2S MAGS/DOC

MAGS SNAPS AT THE HEELS OF
THE DOCTOR WHO IS ON THE
BANDSTAND.

62.

C/A MS RINGMASTER SPOT
09:07:55 FOLLOWS
MAGS

THE MOONLIGHT SPOT IS
TRAINED ON MAGS
BY RINGMASTER.

63.

C/A MS CAP
PULL FOCUS TO
LOOSE 2S MORG/CH.CLOWN
09:04:51

THE CAPTAIN CRACKS HIS WHIP
EDGING HER FORWARD.

MORGANA & CHIEF CLOWN
STAND BY ENTRANCE.

NO SHOT 64

THE DOCTOR: Mags, Mags, do you
hear me. ~~The Captain says~~ when
you're like this it's in your
nature. you have to destroy
everything that crosses your
path. I don't believe that.

the Cap
says.

MAGS SNARLS. FINALLY
THE DOCTOR SWINGS FROM
THE BANDSTAND TO ~~HIGH~~
~~AREA OF RING.~~ GOD'S SEATING.

RECORDING PAUSE

(T1)

MOVE CAMS TO
GET H/A SHOT

65.

A
H/A RING
DOC L-R

08:08:55

DOCTOR SWINGS FROM BANDSTAND
TO ~~HIGH AREA OF RING.~~
GOD'S SEATING.

RECORDING PAUSE

REPOSITION
CAMERAS

M2S M/CC

(56)

(T3)

08:11:56
DOC'S ARRIVAL AT GOD'S
C.U.

(57)

66. /
O/S 4S FAMILY/DOC
FAV DOC

DOCTOR SWINGS FROM
HIGH AREA TO THE
FAMILY SEATING AREA.

O/S 4S. DOC/GODS

(T3)

15:07:58

67. /
C/A
3S FAMILY EYES
GLOWING

AS HE LANDS THE FAMILY
RISE SUDDENLY AND
THREATENINGLY TO THEIR
FEET, THE EYES OF ALL
THREE GLOW.

CONTACT
LENSES &
U.V. LIGHT

RECORDING PAUSE

REMOVE DOCTORS
HARNESS

(T1) @ 10:02:44.

(T2)

10:03:54 WS FALL TO RING.

WT TO DOC. WT TO MAGS/CAP.

68. /
~~LOOSE 3S~~
~~CAP/MAGS/DOC~~
MS DOC.
Mags in edge of
frame.

THE DOCTOR MOMENTARILY
STARTLED GIVES A GASP OF
SURPRISE, LETS GO
OF THE ROPE AND
FALLS TO THE RING FLOOR.

MAGS STARTS TOWARDS HIM.

THE DOCTOR TURNS TO
CONFRONT HER.

69. /
~~MS MAGS~~

THE WEREWOLF STARES
BACK.

RECORDING PAUSE

CAM 2 RE-POS

(57)

9. INT. CIRCUS RING Contd.

THE DOCTOR: The Captain says when you're like this, it's in your nature. You have to destroy everything that crosses your path. I don't believe that.

70.

MCU MAGS

(THE WEREWOLF HESITATES IN ITS PROGRESS. THE DOCTOR STARTS TO GAIN CONFIDENCE AND SPEAKS WITH GROWING AUTHORITY)/

71.

O/S 2S FAV DOC

THE DOCTOR: When you are Mags, you know what is good and what is not, whom you can trust and whom you cannot. I don't believe you no longer have any control over those things now you're transformed.

72.

~~PROFILE 2S RM/CAP~~

(THE CAPTAIN CRACKS HIS WHIP ANGRILY. HE MOVES BACK TO WHERE THE RINGMASTER IS STANDING)

CAPTAIN: Turn that moonlight up a bit, will you?

(THE RINGMASTER OBLIGES. THE LIGHT ON MAGS INCREASES. SHE STARTS FORWARD RIGHT CLOSE TO THE DOCTOR) /

73.

O/S 2S FAV DOC

Mags, mags.

THE DOCTOR: I'm at your mercy, Mags. But you don't have to kill anyone./

74.

MCU MAGS

75.

C/A 3S FAMILY (EYES GLOW)

(MAGS PAUSES, GROWLING. THE FAMILY SIT RIVETED.

76.

C/A 2S MORG/CH.CLOWN

MORGANA AND THE CHIEF CLOWN CRANE FORWARD. THE CHIEF CLOWN SMILING GRIMLY. THE RINGMASTER GRINS BY HIS SPOTLIGHT.

U.V.
LIGHT

77.

MCU DOC

THE ROBOT CLOWNS BEHIND HIM ARE IMPASSIVE. THE DOCTOR HOLDS HIS BREATH./

78.

3S CAP/MAGS/DOC

STILL MAGS PAUSES GROWLING QUIETLY.

THE CAPTAIN CAN STAND IT NO LONGER. HE COMES FORWARD TO APPEAL TO HER)

10:09:40.
REACTIONS
TO ALL
ACTION

S76

09:09:42

10.5.88

- 4/10-17 -

(T2)

(T3)

MS CAP
Mags in ROT.
Both exit LOT

10:07:30

(59)

TIGHTEN TO
2S CAP/MAGS

CAPTAIN: Come on, Mags. You can trust me, you know that. Once he's out of the way, we'll split the proceeds. Do it for me. Do it for your old chum, the Captain. You know you'll enjoy it/...

79.

MS DOC

GO WITH MAGS TO
2S CAP/MAGS

(AT THIS MAGS GIVES A FEROCIOUS SNARL. SHE TURNS DECISIVELY FROM THE DOCTOR TO FACE THE CAPTAIN. HIS VOICE CHANGES AND HE CRACKS THE WHIP ANGRILY)/

WHIP CRACK

80.

MS RINGMASTER
HOLD TO 2S RM/CAP

CAPTAIN: (BACKS TOWARDS RINGMASTER)
Mags, do as I tell you....
Mags,/I order you to.... Mags....

81.

MS MAGS

HOLD TO CU MAGS
LET HER GO L

(MAGS LEAPS AT HIM WITH A FEROCIOUS ROAR. THE CAPTAIN COLLAPSES BACK CALLING OUT FOR HELP. THE DOCTOR WATCHES HORROR-STRUCK. MAGS PRESSES IN ON THE CAPTAIN)/

82.

MCU DOC

83.

CU SPOTLIGHT
(IT SPINS)

DOCTOR: Mags, no,/ don't. Mags -

(THE CAPTAIN FALLS AGAINST THE MOONLIGHT SPOT KNOCKING IT SIDEWAYS DESPITE THE EFFORTS OF THE RINGMASTER. THE LIGHT VEERS WILDLY ALL OVER THE PLACE AS THE CAPTAIN STRUGGLES.

HE STARTS TO SCREAM)

07:10:33

10:08:04

10:08:37

MS MAGS
CAP'S POV
SHE LEAPS
(Profile)

LEAPS TOWARDS
CAM

RECORDING BREAK

(59)

CONTACT LENSES SHOTS

(S46) TIGHT 3S FAMILY
Z/I to MS GIRL.

(T1)	15:01:09.	HR044323
(T2)	15:02:36	
(T3)	15:03:29	
(T4)	15:04:10.	

(S49) MUM GIRL (seated)

(T1)	15:04:38	HR044323
(T2)	15:05:42	
(T3)	15:06:17.	

22:07:56 3S seated - they stand - no light

22:08:35 stood - light on/off / standing still
N/G no glow.

22:09:15 BCU MUM - light on.

22:10:03 BCU MUM - light on/off.

22:10:21

BUU MUM

on/off/stand still/off.

22:10:37

BUU GIRL

standing

22:10:57

BUU DAD

N/G blue round chin.

22:11:25

BUU DAD

on/off/stand

22:11:49

BUU GIRL

"Bring on another
act now" N/G light

22:12:25

BUU GIRL

"Bring on...."

22:12:49

BUU MUM

sitting

22:13:35

BUU GIRL

"Bring on another...."

22:14:16

BUU DAD

22:14:42

3S seated.

22:15:12

Tight CU MUM'S EYES.

60

S84 (as S76?)

10. INT. BIG TENT SEATING.

09:09:12.

✓84.

2S MORGANA/CHIEF CLOWN

/ (MORGANA AND
THE CHIEF CLOWN
WATCH WHAT'S
GOING ON IN THE
FLICKERING LIGHT
CREATED BY THE
SWIVELLING MOONLIGHT
SPOT.

SPOTLIGHT
FX ACROSS
FACES

S 84A

07:10:33

✓84A.

CU SPOTLIGHT (revolving)

THE CAPTAIN'S
SCREAMING CONTINUES
AND THEN ABRUPTLY
CUTS OFF.

THERE IS AN
EERIE SILENCE.

84B.

3S FAMILY

THE FAMILY STAND
THERE QUIETLY
GLOWING./

SPOTLIGHT FX
CONTACT LENSES
IN U.V. LIGHT

✓84C.

CU WHIP

S84C.

HR044282

10:13:53

THE WHIP LIES
USELESS ON TO
THE SAWDUST FLOOR./

✓84D.

MS DOCTOR

MS DOC + Girl
dialogue.

THE DOCTOR LOOKS
DOWN AT IT THEN
THE LITTLE GIRL
SPEAKS IN THE
DARK TONES OF A
MAN)

MALE VOICE
& ECHO

84E.

MS GIRL (Eyes glow)

10:14:40 (f2)

HR044282.

GIRL: Bring on another act. Now!

RECORDING BREAK

60

11. EXT. THE HIPPY SITE. DAY.

199.

MS ACE

HOLD TO 2S

DEAD/ACE

(ACE COMES TOWARDS
DEADBEAT CARRYING
THE CHEST.

SHE IS TRYING
TO OPEN IT WITHOUT
SUCCESS)

SEE CONDUCTOR B/G

A ACE: You'll have to give me a hand
with this, Kingpin. I can't get it
open. What I'd do for my chemistry
set now.

200.

MCU DEAD

(BUT DEADBEAT
IS NOT CONCENTRATING
ON WHAT SHE IS
SAYING. HE IS
STARING BEYOND
HER VACANTLY)

201. (as 5199)

DEEP 2S

ACE/COND

FOCUS ON COND

B Oh, come on, Kingpin, do try and
concentrate.

PULL FOCUS TO F/G

CRANE UP

(~~HE GESTURES~~
~~VAGUELY BEHIND~~
~~HIM.~~ BUT BEFORE
ACE CAN LOOK
ROUND THE HANDS
OF THE METAL
CONDUCTOR HAVE
GRIPPED HER FROM
BEHIND ROUND ~~HER~~
~~THE NECK~~) ~~HEAD~~

HOLD 2S ACE/COND

C BUS CONDUCTOR: Tickets please ...

(ACE STRUGGLES,
BUT HER ATTEMPT
TO ELBOW THE
INSPECTOR IN
THE STOMACH ONLY
DAMAGES HER ELBOW.

77

202. THE CONDUCTOR
TIGHTENS ITS
GRIP. /

TIGHT SHOT
CHEST HITS GROUND

THE CHEST FALLS
TO THE GROUND
IN THEIR STRUGGLE.

203. THE CONDUCTOR
STEPS ON IT WITH
A HEAVY, METAL
FOOT, BREAKING
IT OPEN. /

FOOT ONTO CHEST

MS DEAD

DEADBEAT STARES
DOWN AT IT
TRANSFIXED) /

204. 2S COND/ACE

~~204A~~ D ACE: (STRUGGLING) Kingpin ... ~~Kingpin~~
... ~~come on~~ ... help me ...
phase

MS DEAD
Z/I TO
MCU DEAD

(BUT HE IS STILL
MESMERISED BY
THE CONTENTS OF
THE CHEST. /

~~205.~~ 2S COND/ACE

ACE TAKES FROM
HER BELT THE
REMOTE CONTROL
BELLBOY GAVE
HER. BUT THE
CONDUCTOR KNOCKS
IT SWIFTLY FROM
HER HAND)

206. C/I REMOTE CONTROL
TO GROUND

~~207.~~ E BUS CONDUCTOR: /(STRANGLING HER) May
I see your ticket, please miss?

MCU DEAD

(MEANWHILE DEADBEAT
BENDS DOWN TO
EXAMINE THE CHEST)

MAGS ON
FLOOR
DOC IN TO
M2S.
EXIT
ROT.

HR044282

(T2)

4/21 -

10:16:55

(T1)

10:15:36

(61)

N/G voices

12. INT. THE RING.

131.

LOCKED OFF

MS MAGS (SMALLER TEETH)

MIX TO

MS MAGS (NORMAL EYES)

MIX TO

MS MAGS (NORMAL TEETH)

(MAGS LIES
EXHAUSTED IN
THE CENTRE OF
THE RING.

SHE IS STARTING
TO TRANSFORM
BACK.

HER OWN FEATURES
ARE BECOMING
VISIBLE AGAIN,
HER FACE IS
FRIGHTENED, AWED,
SHE'S SHAKING.

CU
CAP ON
STRETCHER

10:18:06

WS CAP
ON STRETCHER
10:17:34

132.

LS CAPT (on stretcher)
& CLOWNS

HOLD MAGS/DOC

INTO F/G

SHE LOOKS UP
AS THE ROBOT
CLOWNS CARRY
A STRETCHER
CARRYING THE
COVERED BODY
WITH THE CAPTAIN'S
PITH HELMET ON
IT INTO THE
BACKSTAGE AREA.

THE DOCTOR RUSHES
OVER TO HER)

2S MORG + CLOWN

(T1) 10:18:50

LET THEM GO R

THE DOCTOR: Mags, come on ... We must
get away - now ...

133.

LOOSE 2S MORGANA/ CH CLOWN

(HE HELPS THE
STILL DAZED
MAGS TOWARDS
THE ENTRANCE)

**

Also for
135.

(61)

(T2)
RING.
DOC/MAGS EXIT
MORG/CLOWN
POV.

(T1)
- 4/22 -
2S MORG/CLOWN
MAGS/DOC
ENTER.

(62)

10:19:50.

13. INT. BIG TENT SEATING.

LET DOC/MAGS
INTO F/G

(THE CHIEF CLOWN
AND MORGANA SEE
THE DOCTOR AND
MAGS RUNNING
TOWARDS THEM
PAST THE FAMILY.

THE CLOWN TRIES
TO BLOCK THEIR
PATH BUT MAGS
SNARLS AT HIM
AND PUSHES HIM.

134.

MS MAGS

135.

4S A/B

HE HAS TO FALL
BACK, GETTING
ENTANGLED IN
THE PROCESS WITH
MORGANA.

LET DOC/MAGS GO U/S

THE DOCTOR AND
MAGS RUN OUT
OF THE ENTRANCE
DOOR.

S136

10:10:59

10:11:08 (dial.)

10:11:27 (dial.)

THE LITTLE GIRL
SPEAKS AGAIN)

136/

C/I MS GIRL

GIRL: Another act! Now!

(THE PARENTS
ECHO HER NOW
IN DARK,
DISTORTED TONES:)

137.

C/I MS FATHER

FATHER: We want more!

138.

C/I MS MOTHER

MOTHER: We need more!

S138

(T1) 10:11:40

(T2) 10:12:05

(62)

138
C/I MS MOTHER

(63)

(THE VOICES ECHO
EERILY ROUND
THE CIRCUS. /

~~139.~~

~~2S MORGANA/CH CLOWN~~

~~LET HER GO L~~

~~MORGANA RUNS
TOWARDS THE
RING TO JOIN
THE RINGMASTER.~~

~~THE CHIEF CLOWN
STANDS UNDECIDED
BY THE ENTRANCE)~~

RECORDING BREAK

(63)

9.6.88

(T2)

21:06:59

(T1)

21:06:34

14. INT. TENT CORRIDOR

(MAGS AND THE DOCTOR
RUNNING TOWARDS THE
VESTIBULE.

THE CORRIDOR WALLS
BILLOW WITH AN EERIE
WIND.

THE DOCTOR SEES
THE SLIT IN THE WALL
MADE BY ACE IN EPISODE 1.

HE STOPS MAGS.

HE TOUCHES THE WALL.)

THE DOCTOR: ~~ACE~~. Mags.

(THEY GO THROUGH THE
SLIT AND DISAPPEAR.)

9"

11"

"DOCTOR WHO" 7J
"Greatest Show"

RECORDING DATE 17/5/88
Session: p.m.

EPISODE/SCENE NO. 4/11 & 15
 HIPPY BUS

SPOOL NO: HR41624/HR41625

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
199 ✓ 201 ✓ 204 ✓ 205 208 ✓ 210 212 214	1	2S DEADBEAT/ACE BUS CONDUCTOR IN B/G PAN UP TO 2S ACE/BUS CONDUCTOR	11"	16:28:42
	2	Dialogue A-E N/G fluff E		16:29:25
	3	Scene 11 - OK Scene 15 (shots 208-214) N/G Conductor's hat fell off		16:30:06 16:30:06
	4	Scenes 11 & 15 (through to dialogue shot 219) N/G action		16:34:12
	5 ✓	Scene 11 - OK Scene 15 - OK	1'25	16:35:15 16:35:59
200 ✓ 203 204A 207 212	1	MS DEADBEAT (reverses)	42"	16:51:11
202 ✓	1	TIGHT SHOT CHEST HITS GROUND <i>B.C.'s foot breads on it.</i>	15"	16:57:30 16:58:09
207? 209	1	CU DEADBEAT CAMERA 1 PAN DOWN TO HAND REACHING FOR EYEBALL & again faster - & better	12" 8"	17:00:13 17:00:50

15. EXT. HIPPIY SITE. DAY.

208.

2S COND/ACE

(ACE IS PUTTING
UP A GOOD FIGHT
BUT GRADUALLY
LOSING OUT TO
THE CONDUCTOR.

SHE KICKS ITS
SHINS BUT AGAIN
IT'S ACE WHO
GETS HURT IN
THE PROCESS. /

209.

CU BOX & EYEBALL
PAN UP
TO MCU DEAD
& MEDALLION

DEADBEAT MEANWHILE
IS TAKING THE
GLOWING EYEBALL
OUT OF THE CHEST.
HE HOLDS IT UP
WONDERINGLY)

F ACE: Kingpin, please ...

(WHILE ACE STRUGGLES
DESPERATELY IN THE
CONDUCTOR'S GRASP,
DEADBEAT, APPARENTLY
STILL IN A TRANCE,
LIFTS UP HIS
MEDALLION AND
PLACES THE EYEBALL
WITHIN THE EYE
SYMBOL.

~~Z/T TO MEDALLION~~
~~IT GLOWS~~

F.A.P. EYE
GLOWS

AS HE DOES SO,
THE EYE GLOWS
AND SENSE RETURNS
TO DEADBEAT'S
FACE. /

210.

DEEP 3S DEAD/COND/ACE

HE LOOKS AROUND
AS IF RELEASED
FROM A DREAM)

G (HALF STRANGLED) Kingpin, help!

do something.

HOLD TO 3S
DEAD/COND/ACE

LET DEAD GO L

(DEADBEAT SPEAKING
NORMALLY FOR THE
FIRST TIME)

H DEADBEAT: I remember now, it's
beneath the cap.

I ACE: What?

211.

MS DEAD
(FALLING BACK)

J DEADBEAT: Knock its cap off.

(ACE MANAGES TO
DO SO, UNDERNEATH
THE CAP ON THE
TOP OF THE
CONDUCTOR'S HEAD
IS A BUTTON)

212.

2S A/B

ACE: (STILL STRUGGLING) Now what?

213.

MS DEAD

DEADBEAT: Bellboy put a button saying
Request Stop. / Press it.

214.

DEEP ~~3S DEAD/COND/ACE~~

2S

K ACE: What?

L DEADBEAT: Press the button.

(ACE WITH ONE
LAST EFFORT
MANAGES TO
STRIKE THE
BUTTON.

STUNNED THE
ROBOT IMMEDIATELY
STOPS COMPLETELY)

M (CALLING) Now stand back.

215.

N ACE: What?

MS DEAD
HOLD TO 2S DEAD/ACE

O DEADBEAT: Stand back. Quick!

216.

CU REMOTE CONTROL

217.

2S A/B LET ACE GO R

218.

L/A REMOTE CONTROL
LET ACE IN R
~~LET HER GO L~~

(ACE SCRAMBLES
BACK TO WHERE
REMOTE CONTROL IS. /

THE BUS CONDUCTOR
FREEZES)

219.

MLS DUMMY CONDUCTOR
IT EXPLODES

P BUS CONDUCTOR: All change, please. /

(HE EXPLODES.

ACE WATCHES
THEN TURNS ,
GRINNING,
TO DEADBEAT)

220.

MS DEAD
HOLD TO
2S DEAD/ACE

Q ACE: Now we're getting somewhere!

(SHE LOOKS AT
DEADBEAT, TAKING
THE CHANGE IN)

TIGHTEN TO
TIGHT 2S
DEAD/ACE

R You really are Kingpin again, aren't you?

S DEADBEAT: (NODS) Yes, thankfully.

(HE HOLDS UP
THE EYE SYMBOL)

LET
DEAD GO R
HOLD ON ACE

T But no-one is safe until we get this back to the Doctor at the Circus.

(ACE STUDIES
THE GLOWING
EYE FOR A
MOMENT AND
THEN NODS)

07'57"

"DOCTOR WHO" 7J
"Greatest Show"

RECORDING DATE 17/5/88
 Session: p.m.

EPISODE/SCENE NO. 4/11 & 15

SPOOL NO:HR41624/HR41625

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
209 ✓	1	CAMERA 2 F.A.P. MEDALLION. MS EYEBALL INTO MEDALLION. NO OFFSTAGE DIALOGUE. DEADBEAT EXITS ROF N/G F.A.P.	13"	17:07:26
	2	A/B - OK but eye not central	15"	17:09:45
	3	N/G crew refelcted in eye????	10"	17:10:38
	4 ✓	OK?? (Alex thought so but Twink didn't??)	12"	17:13:01
202 ✓	1	CAMERA 1 ACE PICKS UP BOX & BOX FALLS TO FLOOR. DEADBEAT IN B/G	10"	17:17:22
206 ✓	1	C/A REMOTE CONTROL DROPPING	5"	17:19:09
214 215 218	1	ACE FALLS TO FLOOR. Dialogue N-O. ACE EXITS LOF THEN BACK IN TO PICK UP REMOTE CONTROL & OUT AGAIN.	10"	17:21:51 17:22:33
211 to end 220	1	CAMERA 1 CS DEADBEAT ACE INTO C2S EXIT ROF Dialogue I-T WILDTRACK: Deadbeat's line "Bellboy put a button saying request stop press it."	CAMERA 2 WS TO W2S.	42" 17:32:25 5" 17:33:09

"Greatest Show"

p.m.

EPISODE/SCENE NO. 4/11 & 15

SPOOL NO: HR41624/HR41625

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
219	1	<div> <div>CAMERA 1</div> <div>MLS DUMMY EXPOLDES</div> </div> <div> <div>CAMERA 2</div> <div>MS DUMMY EXPLODES</div> </div>	7"	17:47:08
		WILDTRACK BUS CONDUCTOR'S LINES		17:51:04

(T2)

15:13:39.

(102)

S140
S142
S146
S147
S148

16. INT. THE RING.

140.

DEEP 3S
RM/MORGANA/CHIEF
CLOWN F/G

LET HIM GO R

(THE RINGMASTER
STANDS IN A
SPOT IN THE
MIDDLE OF THE
CLEARED RING
WITH MORGANA
BY HIS SIDE.

THE CLOWNS
SPREAD ROUND
THE PERIMETER)

(T1) 15:11:23
n/g no
down exit at
end.

(S141)

(T1) 15:17:07

141.

3S FAMILY

RINGMASTER: An act's coming soon,
folks, you can believe me. To -/

(THE FAMILY SPEAK
AS BEFORE, STARING
DOWN AT HIM)

MS FATHER

15:18:38.

GIRL: Another act! Now!

MS MOTHER.

(T2) 15:19:42.

FATHER: We want more!

MOTHER: We need more!

(THE VOICES AGAIN
ECHO EERILY ROUND
THE CIRCUS.)

142.

TIGHT 2S RM/MORGANA

THE RINGMASTER'S
EXPANSIVE GESTURE
FREEZES AND THE
GRIN FALLS FROM
HIS FACE.

BOTH HE AND
MORGANA LOOK
SUDDENLY VERY
SCARED.

(102)

142
TIGHT 2S RM/MORGANA

- 4/29 -

(T2)

(103)

THE CLOWN
~~LINGERS BY~~ MAKES A
~~THE EXIT~~ HASTY
RETREAT TO THE
EXIT.

MORGANA: You haven't played fair with me.

RINGMASTER: We've done everything we were supposed to do.

MORGANA: I had my doubts but I came through in the end.

RINGMASTER: There will be other visitors - /

143.

3S FAMILY

15:17:35 (THE FAMILY WATCH
IMPASSIVELY. THEN
THE GIRL SPEAKS
WITH HER MAN'S
VOICE)

MS GIRL
22:16:09.

144.

GIRL: We need more. /

MS FATHER

MS FATHER 22:16:20

145.

FATHER: You have no one to give. /

MCU MOTHER

MS MUM 22:16:33

146.

MOTHER: Except yourselves. /

GROUP SHOT (CLOWNS)

PAN R TO GROUP SHOT
& RM/MORGANA

(THE CLOWNS START
TO WHEEL IN TWO
MAGIC BOXES.

MORGANA AND
RINGMASTER WATCH
IN HORROR.

THE RINGMASTER
AND MORGANA ARE
BUNDLED INTO
THE BOXES SCARED
AND PROTESTING
BY THE ROBOT
CLOWNS.

147.

TIGHT 2S RM/MORGANA

left
K
3
clean
Mother's
line
15:17:55

(103)

147
TIGHT 2S RM/MORGANA

- 4/30 -

(T2)

(104)

LET 4 CLOWNS
GO R.

THE BOXES ARE
SEALED, THE
CLOWNS MAKE
COD MAGIC
PASSES./

148.

GROUP SHOT
CHIEF CLOWN/CLOWNS

RECORDING PAUSE

(S149)

CLEAR RINGMASTER/MORGANA
FROM BOX

(T3) 15:15:02

(T2)

(T1)

15:13:16

15:12:46

149.

4 CLOWNS & CHESTS

/ ~~THEY OPEN THE BOXES,~~
~~INSIDE EACH IS ANOTHER~~
~~BOX.~~

~~INSIDE THAT ANOTHER~~
~~BOX, ETC.~~

~~THE LAST BOX~~
~~NOW CONTAINS~~
~~NOTHING AT ALL.~~

150.

GROUP SHOT A/B

LET THEM GO

15:15:55

THE CHIEF CLOWN
SEES WHAT HAS
HAPPENED AND RUNS
FROM RING.

RECORDING PAUSE

(104)

9.6.88

T4

21:09:37

T5

Good

21:10:10.

HR044309

(T1) N/G 21:08:23

17. INT CORRIDOR

OK?

(THE DOCTOR AND
MAGS HURRYING
ALONG THE BILLIOWING
CORRIDOR.

(MAGS NOW BACK TO NORMAL)

(T2) N/G 21:08:51

(T3) N/G 21:09:07

THE DOCTOR SUDDENLY STOPS.

IT'S AS IF HE HEARS OR SENSES SOMETHING...)

THE DOCTOR: ^{something dreadfuls happening in the} Things are getting out of the ring
control quicker than I thought.

(THE TANNAY ABRUPTLY BLARES
OUT WITH THE FATHER'S
DISTORTED VOICE)

TANNAY: Calling the Doctor to the
Ring. Calling the Doctor to the Ring.

THE DOCTOR: Nothing will satisfy
them now but my presence.

MAGS: I'm going back in there with you.

(CLOSE ON THE DOCTOR)

for

THE DOCTOR: No. Go ~~and~~ get Ace
and Deadbeat. I must prepare for
my entrance. Never keep an audience
waiting.

(WE STAY ON THE DOCTOR
AS MAGS GOES)

18. EXT. CIRCUS SITE. DAY.

151. _____ / (MAGS RUNS FROM
MAGS FROM VESTIBULE THE TENT AND
UP THE HILL.
152. _____ / AS SHE IS
MAGS & ~~PLAN X~~ SCRAMBLING UP
THE HILL, THE
153. _____ / CLOWNS COME
CLOWNS FROM VESTIBULE OUT OF THE
TENT AND CHASE
AFTER HER.
154. _____ / BUT THE CHIEF
REVERSE MS MAGS CLOWN GESTURES
LET HER GO THEM BACK AND
RUNS TOWARDS
THE HEARSE
PARKED NEARBY)

"DOCTOR WHO" 7J

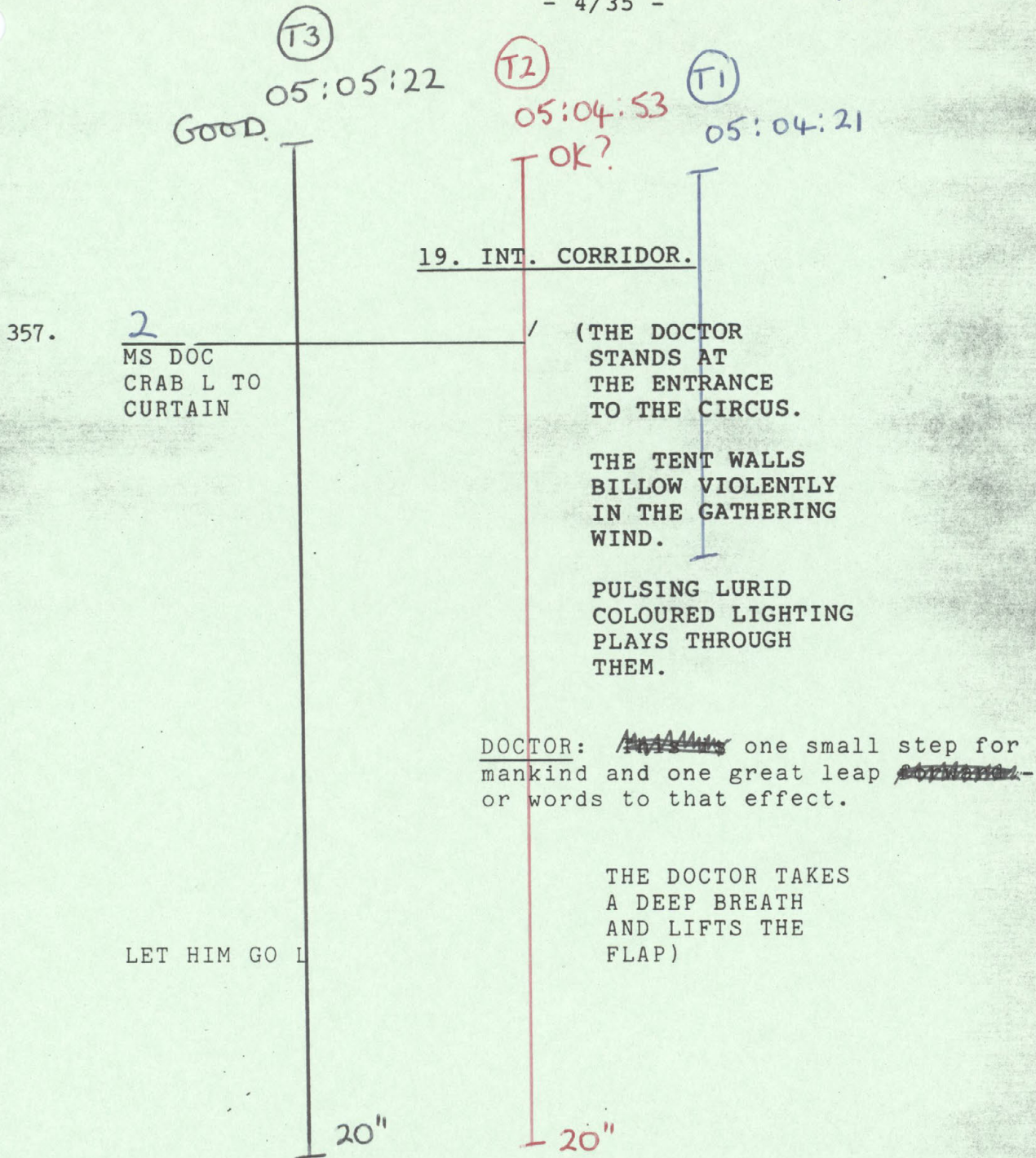
"Greatest Show"

EPISODE/SCENE NO. 4/18
CIRCUS SITE

RECORDING DATE 16/5/88
Session p.m.

SPOOL NOS: HR41622/HR41623

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
	1	<u>CAMERA 1 - HR41622</u> MWS VESTIBULE. MAGS EXITS FOLLOWED BY CLOWNS. SHE EXITS LOF. CLOWNS BEGIN TO FOLLOW THEN GO TO HEARSE & GET IN.	22"	17:43:53
	2	GOOD BUT GO AGAIN	17"	17:46:41
	1	<u>CAMERA 2 - HR41623</u> - takes MWS <u>CAMERA 1 - HR41622</u> - takes extra CU CHIEF CLOWN & CLOWNS. GO WITH THEM TO HEARSE	17"	17:47:49
	2	A/B N/G Mags OOF	23"	17:49:33
	3	A/B N/G Mag's perf?	19"	17:50:54
	4	A/B GOOD	19"	17:53:24



RECORDING PAUSE

20. EXT. COUNTRY ROAD. DAY.

4.

L/A LS
ACE/DEADBEAT

/

(DEADBEAT AND ACE
RUNNING FULL OUT
ALONG THE ROAD)

RADIO
MIKES

A ACE: You know what I really like
about you, Kingpin?

B DEADBEAT: No.

C ACE: You've stopped singing.

"Greatest Show"

Session

EPIISODE/SCENE NO.

SPOOL NOS: HR35073/HR35074

[illegible]

21. EXT. COUNTRY LANE. DAY.

74. _____ /
DEEP 2S HEARSE/MAGS F/G (THE STALLSLADY
FROM EPISODE ONE
(REMEMBER HER?)
IS PULLING A CART
WITH HORRIBLE
LOOKING VEGETABLES
ROUND A CORNER. /
75. _____ /
MLS STALLSLADY &
HORSE & CART
LET MAGS IN
FROM L
MAGS RUNS ROUND
THE CORNER AND
NEARLY COLLIDES
WITH HER. SHE
PULLS OUT OF
THE WAY JUST IN
TIME)
76. _____ /
L/A HORSE & CART
MAGS THROUGH
(OR OVER) **A** MAGS: Sorry about that.

(SHE RUSHES ON.

THE STALLSLADY
TURNS TO WATCH
HER GO. AS SHE
DOES SO SHE SWINGS
HER CART TO BLOCK
THE ROAD)

77. _____ /
MS STALLSLADY **B** STALLSLADY: *Don't go frightening my horse*
Hippy weirdos! (cont ...)

78. _____ / (AT THAT MOMENT
L/A HORSE & CART A/B
INCLUDE HEARSE
THE CHIEF CLOWN'S
HEARSE COMES ROUND
THE CORNER.
IT SCREECHES TO A HALT
TO AVOID THE CART.

STARTLED BY THE
NOISE THE STALLSLADY'S HORSE REARS UP
AND ALMOST UPSETS HER
CART.

SHE WATCHES INDIGNANTLY
AS THE CLOWN ROBOTS
AND CHIEF CLOWN ALL
BUNDLE OUT OF THE CAR

C STALLSLADY: (cont) Circus riff-
raff. You don't own this planet
you know.

(THE CLOWNS WAIT
FRUSTRATED)

"DOCTOR WHO" 7J

"Greatest Show"

RECORDING DATE 15/5/88
Session p.m.

EPISODE/SCENE NO. 4/21
COUNTRY ROAD

SPOOL NOS: HR35065/HR41619

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
	1	CS CART. HEARSE ARRIVES - SEE THRU MIDDLE OF CART. TRACK L TO SEE MAGS SCRAMBLE OVER MIDDLE OF CART. PAN TO MCU STALLSLADY Dialogue B "Don't you go frightening my horse" N/G Action	30"	17:00:54
	2	After F/S N/G action	15"	17:04:09
	3	GOOD (CAMERA 1 - HR35065)	23"	17:07:37
	1	LS HEARSE & MAGS RUNNING TOWARDS CAMERA. HORSE WIPES FRAME R-L ENDS CS HEARSE WHEELS THROUGH STALL	30"	17:00:54
	2		15"	17:04:09
	3	(CAMERA 2 - HR41619)	23"	17:07:37
	1	LS HEARSE CHASING MAGS (no horse & cart) (CAMERA 1 - HR35065)	16"	17:10:19
	1	ML MAGS RUNNING FROM HEARSE (no hearse)	16"	17:10:19
*	1	CS CART WHEEL PULL OUT TO SEE WS STALLSLADY PULLS CART ROUND - FROM HEARSE'S POV. No dialogue (CAMERA 2 HR41619)	12"	17:20:00

"DOCTOR WHO" 7J

"Greatest Show"

EPISODE/SCENE NO. 4/21
COUNTRY ROAD

RECORDING DATE 15/5/88
Session p.m.

SPOOL NOS: HR35065/HR41619

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
	1	MCU STALLSLADY. HORSE IN EDGE FRAME L. Dialogue C "Hippy weirdos" MAGS RUNS THROUGH FOR TIMING. N/G no hearse	10"	17:26:11
	2	GOOD (CAMERA 2 - HR41619)	15"	17:27:04
	1	<u>HR41622</u> HR41623 CUTAWAY HEARSE IN FRAME L. CHIEF CLOWN GETS OUT REACTS TO STALLSLADY GETS BACK IN.	07"	17:58:03

(S64) + (S65)

(T4)

04:10:22

LARGE
WIND
MACHINE

22. INT. THE TIME TUNNEL

64.

PROFILE MS DOC

(THE TENT WALLS
FLAP FURIOUSLY
AND THE WIND
HOWLS DOWN THE
CORRIDOR. THE
LIGHTS PULSE.

THE DOCTOR CRAWLS
ALONG THE TUNNEL.

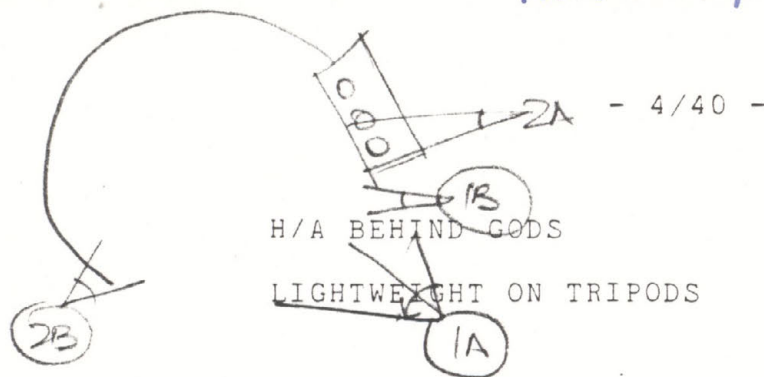
65

L/A DOC TO CAMERA

18"

OPS + PSE

HR44444



(A) (13)

01:04:25

(S1) (S2)

(includes H/A)

23. INT. THE ANCIENT CIRCUS.

1. [A] CU DOC ARRIVING
PULL OUT
AS DOC STANDS

1A

(THE DOCTOR HAS WALKED INTO THE MIDDLE OF A CIRCUS RING. RUBBING HIS HEAD RUEFULLY, HE LOOKS ABOUT HIM.

THE BASIC SHAPE OF THE CIRCUS IS THERE DEFINED BY THE WEATHER-BEATEN CORNER STONES THAT WERE THERE BEFORE. BUT APART FROM THE RING THE REST IS NOW A GRIM, THREATENING STONE CHAMBER BUILT FROM MASSIVE BLOCKS COVERED IN HIEROGLYPHICS. /

(B) (T3) (S3) (S4)

SEE ANCIENT CIRCUS 01:08:54

2. [A] (BACK OF DOC AS HE TURNS)
H/A GODS F/G
DOC B/G

2A

HE TURNS TOWARDS WHERE THE ENTRANCE AND SEATING WERE)

BREAK

3. [B] 3S GODS

2B

4. [B] MS DOC

1B

THE DOCTOR: And here you all are at last. I'm not surprised you've brought me here. / You must have been finding it very difficult up to now existing concurrently in two different time spaces. I know the problem myself. (cont ...)

(WHERE THE FAMILY SAT RAISED IS NOW A STONE BUILT RAISED THRONE. AND ON IT THE SHROUDED FIGURES OF THREE DEITIES, MOTHER, FATHER, CHILD.

(B)
(T3)

(A) (T3)

(2)

- 4/41 -

CU MEMORIAL
STONES

01:16:28

c/I } Cu Memorial Stone 2c
5"

ALL WEAR DARK
UNDECORATED ROBES
AND HEAVY CRUEL
METALLIC NORSE
STYLE MASKS ON
THEIR FACES WITH
THE EYE SYMBOL IN
THEIR FOREHEADS)

THE DOCTOR: (cont) No wonder
those memorial stones looked familiar.
(RAISING HIS HAT) The Gods of
Ragnarok I presume.

cut back
to 35
Gods.

30"

- 41 -

(2)

24. EXT. COUNTRY ROAD. DAY.

5. OVER BROW OF HILL / (DEADBEAT AND ACE
LOOSE 2S DEADBEAT/ACE ARE RUNNING ALONG
IT.

THEN ACE STOPS
AND POINTS EXCITEDLY
AHEAD)

A ACE: There's Mags.

LS MAGS
(LOOKING TOWARDS PYLONS)

(MAGS COMES
INTO VIEW)

7. 2S DEADBEAT/ACE

B (CALLING) Where's the Doctor?

8. MLS MAGS
TRACK L TO 3S
DEADBEAT/ACE/MAGS

C MAGS: (CALLING BACK) Back at
the Circus.

(SHE RUNS UP
TO THEM)

~~SEE HEARSE B/C~~

D ACE: So you're on your own?

E MAGS: (SHAKES HER HEAD) Not
exactly. Look.

(SHE POINTS
BEHIND HER)

25. EXT. COUNTRY ROAD. DAY.

10.

LONG LENS
HEARSE ALONG ROAD

/

(FURTHER BACK DOWN
THE ROAD THE
HEARSE IS SPEEDING
ALONG AND GAINING
ON HER ALL THE TIME)

6

26. EXT. COUNTRY ROAD.

(MAGS STANDS WITH
ACE AND DEADBEAT.

SHE POINTS TO
DEADBEAT'S MEDALLION.

11. _____ /
3S ACE/DEAD/MAGS

F MAGS: That's what he's after.

G DEADBEAT: I might have guessed.

H ACE: So how do we get it to
the Doctor?

(AN AGONISED PAUSE.

LET ACE GO

THEN ACE HAS AN
IDEA)

I Dumbo!

(THE OTHERS STARE
AT HER IN SURPRISE)

12. _____ /
LS ACE

J No, not you two. Me.

(SHE PULLS THE REMOTE
CONTROL THAT
BELLBOY GAVE HER
FROM HER POCKET)

K I've got an idea. Come on.

13. _____ /
2S DEAD/MAGS

(ACE STARTS TO
RUN THE WAY THEY
CAME AWAY FROM
THE HEARSE'S APPROACH)

14. L MAGS: Wrong way. /
LS ACE

15. M ACE: Not for this. Come on,
Kingpin. /
2S DEAD/MAGS
LET THEM GO L
(THEY SPRINT OFF
DOWN THE ROAD)

"DOCTOR WHO" 7J

"Greatest Show"

RECORDING DATE
Session

14/5/88
p.m.

EPISODE/SCENE NO. 4/24 4/26
COUNTRY ROAD

SPOOL NOS: HR35073
HR35074

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
5 7	1	LS ROAD. DEADBEAT/ACE OVER BROW OF HILL. RUN TOWARDS CAM. THEY CROSS TO M2S ACE/DEADBEAT Dialogue A-M (CAMERA 2 HR35074) N/G need tighter 3S (on cam 1)	25"	16:15:37
	2	A/B N/G 2s loose & Deadbeat drops something	31"	16:17:48
	3	A/B GOOD	30"	16:21:13
6 8 11	1	LS MAGS RUNS TOWARDS CAMERA. TRACK TO M3S ACE/DEADBEAT/MAGS. Dialogue A-M EXIT LOF N/G need tighter 3S	25"	16:15:37
	2	N/G loose 2S	31"	16:17:48
	3	GOOD (HR 35073)	30"	16:21:13
		MAGS POV HEARSE - HR41619 - <i>Vd Fx kape</i> 35082.	33"	17:34:51
new shot	1	TIGHT 2S DEADBEAT/MAGS for reaction to Ace's "Dumbo" line (HR35074)		16:24:23
		MCU ACE for "Dumbo" line (HR35073)	15"	16:24:38
		CU MAGS HOLDING MEDALLION Dialogue G/T only "That's what they're after"	5"	16:28:04

"Greatest Show"

15/5/88
p.m.

SPOOL NOS: HR41619

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
10	1	MAGS POV HEARSE FOLLOWING. STARTS EMPTY FRAME - LONG LENS HEARSE ENTERS IN DISTANCE & TOWARDS CAMERA. N/G Hearse too fast & ends out of focus	16"	17:32:25
	2	GOOD (HR41619)	33"	17:34:51
		**N.B. ALSO USE THIS SHOT FOR MAG'S POV SCENE 24 & 26		

- 4/46 -

(includes 117A)

(A) (T4)

01:06:27

(S5)

(S7)

(S16)

SET DOC INTO LEARNING SHOES
FOR RUN 'D'

(B)

(T3)

27. INT. THE ANCIENT CIRCUS.

01:11:36

shots 8, 9
10, 12, 13, 14
15(THE DOCTOR'S EYES
TAKE IN HIS
SURROUNDINGS)5. [A]
LS DOC

THE DOCTOR: Here in ancient times
you would have sat and watched
gladiators killing each other in
the ring for your entertainment.
If they pleased you, they might
live on a little. If not, they
died. You were fed ~~either way~~.

↳ Either way

6. [B]
3S GODS

2D

(THE GODS LOOK
DOWN SILENT)7. [A]
H/A DOC
GODS F/G

2A

BREAK

And since those times, you've
waited hungry and frustrated.
Tempting people to serve you in
return for rewards they never got.
How many others did you destroy
before Kingpin was lured down here.
I wonder? / Poor Kingpin. That's
what you like isn't it? Taking
someone with a touch of individuality
↳ imagination and wearing them down
to nothingness in your service.

8. [B]
MS DOC

1/B

9. [B] ?
3S GODS

2B

(THE GODS SPEAK
IN DEEP AMPLIFIED
TONES)FATHER: Enough!MOTHER: You have said enough!10. [B]
MS DOC
MS

1/B

THE DOCTOR: Enough! I've hardly
started. I've fought the Gods of
Ragnarok all through time.
DOCTOR PRODUCES HIS WATCH & CONSULTS
IT SURREPTITIOUSLY.

11. [B]
LIA 3S GODS

2D

01:16:03

T3

T4

4

- 4/47 -

FATHER: Enough!

MOTHER: You have said enough!

cue

12. [B] 1B
DOC
MS

THE DOCTOR: You're proving my point of course. But I haven't come here to do a deal with you - before you tell me there isn't one on offer.

13. [B] 2B
MLS FATHER GOD

FATHER: There isn't one on offer.

14. [B] 1B
MS DOC

THE DOCTOR: Bit slow there, Father Ragnarok.

15. [B] 2B
MS FATHER

FATHER: You are in our true time space now, Doctor. There is no appeal beyond its confines to any other.

T2
01:15:14
ALT SHOT
PROFILE

16. [A] 2A
H/A DOC
GODS F/G

THE DOCTOR: Now let me guess what you want me to do. No, don't tell me. You want me to -

16A [D] 2B
MS FATHER

FATHER: Entertain us!

17. [D] 2B
MS ~~FATHER~~ MOTHER

MOTHER: Entertain us!

17A [D]
MS CHILD
2/1 to Man CHILD

CHILD: Or die!

(THE 'Die!'
ECHOES ROUND
THE STONE BUILDING)

18. [C] 2B
3S GODS

FATHER: So long as you entertain us, you may live.

T2
519 01:17:15

PLANE
alg
end

RECORDING BREAK

MOTHER: When you no longer entertain us, you die.

19. [D]
LS DOC
(CU LEANING SHOES)

THE DOCTOR: Predictable as ever, Gods of Ragnarok. (cont ...)

- 47 -

4

S19
T2

T4

5

- 4/48 -

(THE DOCTOR RAISES
HIS HAT PHILOSOPHICALLY.
CIRCUS MUSIC STARTS
UP)

DUB
CIRCUS
MUSIC

THE DOCTOR: (cont) As I think
has been said before - or was it
after? - you ain't seen nothing
yet.

(CIRCUS MUSIC STARTS.

THE DOCTOR LEANS
OVER -
(TRICK BOOT SHOT))

1'45"

- 48 -

5

SHOTS AFTER REHEARSAL

28. EXT. CLEARING. DAY.

261.

LS CLEARING
ROBOT F/G
ACE/DEAD/MAGS
INTO B/G

/ (MAGS, ACE AND
DEADBEAT RUN
INTO THE CLEARING.

THERE IS THE ROBOT
HEAD FROM EPISODE
ONE.

MAGS LOOKS AT IT
IN HORROR)

262.

MLS ROBOT

/ A ROBOT: Hello, there ... you
look nice ... let me out please.

263.

LS A/B

Mags exits LOF
to 2S DEAD/ACE
PAN + LET THEM
GO.

/ B MAGS: Oh no, not that thing again.

(DEADBEAT ADVANCES
TOWARDS THE HEAD,
REALISING ACE'S
PLAN)

264.

2S DEAD/ACE

~~TRACK L~~

HOLD ON

ROBOT

/ C DEADBEAT: Bellboy built that head
and Bellboy gave you that control
device.

D ACE: Dead right, Kingpin.

(THE ROBOT HEAD
CONTINUES TO
TALK INGRATIATINGLY)

E ROBOT: I'll be ever so grateful
if you let me out ...

265.

TIGHT 3S
(reverse)

/ (THEY ALL LOOK
DOWN AT IT)

"DOCTOR WHO" 7J

"Greatest Show"

RECORDING DATE 18/5/88
Session p.m.

EPISODE/SCENE NO. 4/28
CLEARING

SPOOL NOS: HR41627

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
261 263	1	LS CLEARING. ROBOT HEAD F/G ROF ACE/DEADBEAT/MAGS ENTER TOP OF FRAME. STOP TO LOOK AT ROBOT. THEN EXIT ROF. Dialogue B-D (CAMERA 2 - HR41627)	12"	16:59:12
265	1	<u>Reverses</u> TIGHT 3S ACE/DEADBEAT/MAGS CROUCHED BEHIND ROBOT. ROBOT IN ROF Guidetrack only		17:02:17
	2	GOOD (CAMERA 2 - HR41627)	17"	17:04:04
262	1	CS ROBOT HEAD TURNING (CAMERA 2 - HR41627)	17"	17:05:07

EGGS

(T5)

CONJURING

(T3)

02:03:07

02:05:02

EGGS

SET. CONJURING TABLE

(T1)

02:01:05

29. INT. ANCIENT CIRCUS.

DUB
APPLAUSE.(THE FAMILY GODS
PRESIDE.

20.

B
~~MS DOC~~
MCU DOC.

1B

LOUD CANNED
APPLAUSE.

STOPS APPLAUSE

THE DOCTOR MAKES
A STAR ENTRY TO
THE RING)THE DOCTOR: Thank you, very much,
ladies and gentlemen, for that
overwhelming reception.(HE GESTURES AND
THE SOUND CUTS.

21.

B
3S GODS

2B

HE PEERS AT THE
GODS)

22.

A
MS DOC
H/A Doc
(from behind gods.)

2A

DOCTOR: Shall we begin as life
begins? As a matter of fact how
did life begin? Was it the
chicken, or was it

SHOT 22A 22E

MS FATHER

02:08:04

22A/ MS Father

FATHER: What?

22B/ MCU Doc.

1B

(THE DOCTOR PRODUCES AN EGG
FROM HIS MOUTH)

SHOT 22C

MS MOTHER

02:08:42

22C/ MS Mother

MOTHER: What is this?

22D/ MCU Doc.

1B

(DOCTOR PRODUCES ANOTHER EGG)

22E/ MS Father

2B

FATHER: Don't play games.

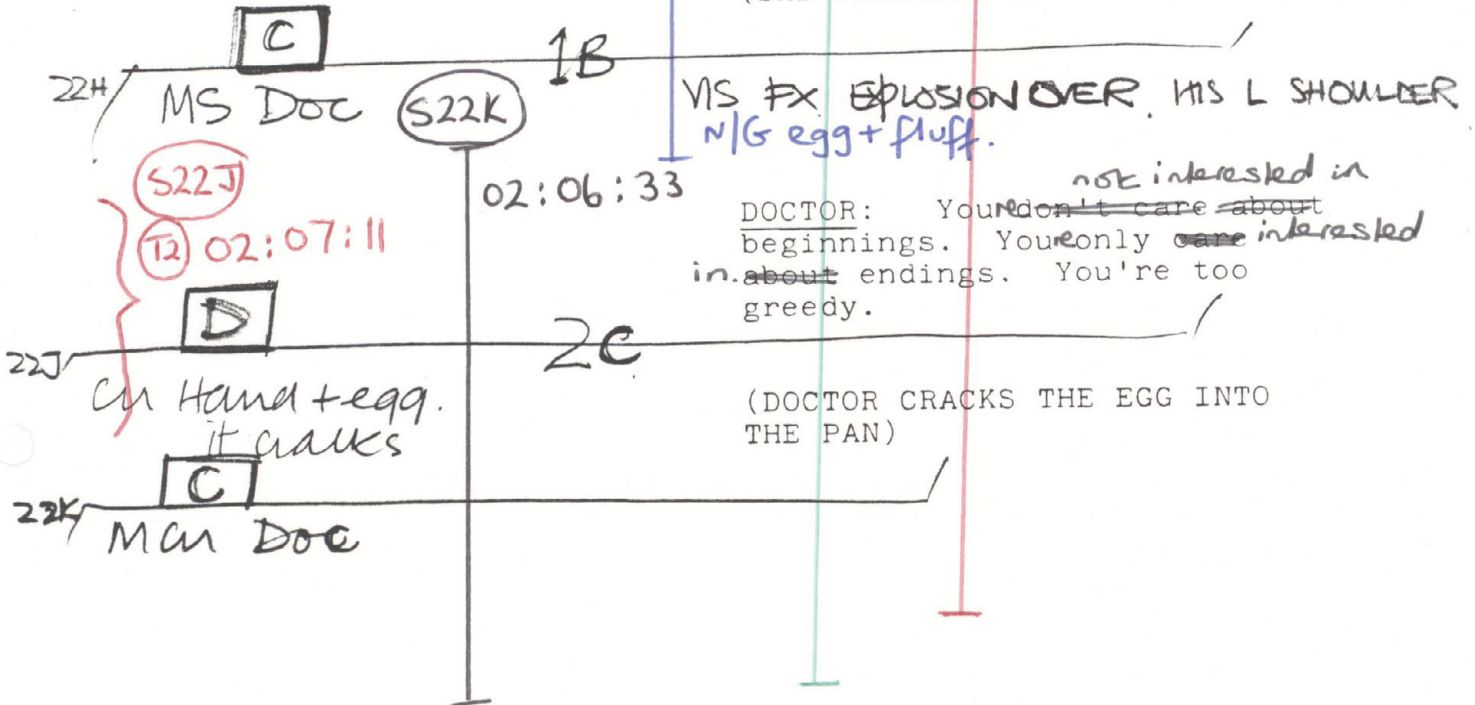
22F/ MS Doc.

(DOCTOR PRODUCES THIRD EGG)

22G/ C 2E BREAK SET VIS FX EXPLOSION
MS MOTHER

MOTHER: Don't try our patience.

(SHE PRODUCES A THUNDERBOLT)



30. EXT. CLEARING. DUSK.

266.

H/A ROAD PAN
HEARSE TO F/G

(THE HEARSE PULLS
UP AND THE CHIEF
CLOWN AND HIS
CRONIES GET
OUT.

SEE
MAGS/ACE/DEAD
ROBOT B/G

AHEAD OF HIM
BEHIND THE ROBOT
HEAD STAND ACE,
MAGS AND DEADBEAT)

CLOWNS INTO F/G

A ROBOT: Hello, there ... like to help
me out ...

267.

MLS CHIEF CLOWN
& ROBOTS

B CHIEF CLOWN: Bellboy's biggest
mistake. What a place to choose.

268.

MLS JUGGLING CLOWN

(HE STARTS TO
MOVE TOWARDS
THE GROUP.
THE CLOWNS FOLLOW.

THEY CARRY CLUBS)

269.

MLS CHIEF CLOWN

C (CALLING TO THEM) You may have
the eye again, Deadbeat, but you
can't use it. You know that. You're
not strong enough. You weren't
before.

270.

H/A 4 SHOT
MAGS/ACE/DEAD B/G
CLOWN F/G

D DEADBEAT: At least I tried. You
just gave in.

E CHIEF CLOWN: Yes. And I ^{shall} get my
reward. ~~And you won't.~~ Last chance,
Deadbeat.

(HE STARTS TO
MOVE NEARER)

96

271. F ROBOT: I'd be ever so grateful... /

MS CHIEF CLOWN

G CHIEF CLOWN: Did we ever believe
in all that talk about peace and
love?

272. /

MS JUGGLING CLOWN

273. /

MS CLOWN CATCHING

(HE ORDERS THE
CLOWNS TO RAISE
THEIR CLUBS

274. /

MS CLOWN CATCHING

BEHIND THE HEAD /
ACE FINGERS
HER CONTROL PANEL)

275. /

MS ACE PAN DOWN
TO CONTROL BUTTON

H ACE: It'd better work. Or I'll kick
its head in.

276. /

MS ACE

(SHE PRESSES THE
CONTROL BUTTON. /

277. /

MS ROBOT

NOTHING HAPPENS.
SHE PRESSES AGAIN. /
THE ROBOT'S EYES
START TO FLASH
RED. IT'S TEETH
TO SNAP)

278. /

GROUP SHOT
ADVANCING CLOWNS
ROBOT F/G HIS HEAD
TURNS

I ROBOT: I'll get you, I'll get you, /
you'll see, I'll show you ...

279. /

MS ROBOT

(JUST AS THE
CLOWNS START
TO THROW,
THE LASER EYES
SEND OUT FIERCE
BEAMS AND CAUSES
THEM TO COLLAPSE. /

280. /

MS CLOWN 1 (HIT)

THE ROBOTS GO
DOWN LIKE NINEPINS
BUT THE CHIEF CLOWN
REACHES OUT FOR
HELP BEFORE COLLAPSING. /

281. /

GROUP SHOT
(CLOWN 2 HIT)

282. /

DUMMY CLOWN EXPLODES
(CLOWN 2)

ACE THEN MANAGES
TO SWITCH THE
HEAD OFF. IT
SUBSIDES)

283. /

MS ROBOT

284. /

DUMMY CLOWN 3 EXPLODES

J You just wait ... you just ...

285.

MS CHIEF CLOWN
LET HIM FALL OUT OF SHOT

286.

CU CONTROL PANEL

287.

MS ROBOT. IT STOPS

288.

MS MAGS

K MAGS: /For a moment I thought you
weren't going to be able to stop it.

289.

LOOSE 3S MAGS/ACE/DEAD
HOLD DEAD TO F/G

L ACE: Funny you should say that.

290.

MS CHIEF CLOWN

M DEADBEAT: (LOOKING DOWN) He used
to be a great Clown.

291.

2S ACE/MAGS
(AT HEARSE)

N ACE: I'm sorry. I've never liked
clowns.

16' 29"

"DOCTOR WHO" 7J

"Greatest Show"

EPISODE/SCENE NO.

4/30

CLEARING

RECORDING DATE 18/5/88

Session p.m.

SPOOL NOS. ~~HR416~~/HR416

27

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
266	1	<i>HR41627 - whole scene.</i> CAMERA 2 - HR416 (FOR WHOLE SCENE) WS COUNTRYSIDE - HEARSE IN TOP OF FRAME & ROUND CORNER OF HILL. CLOWNS GET OUT. CAM PANS R. AS HEARSE ENTERS ROF. CLOWNS TOWARDS CAM TO GROUP SHOT. Dialogue A-G N/G clowns getting out of hearse.		17:40:16
	2	A/B then Z/I TO CU CHIEF CLOWN N/G positions.		17:42:36
	3	A/B then PAN R-L AS CHIEF CLOWN EXITS LOF. Dialogue A-G	45"	17:45:39
	1	WS CLEARING. ROBOT HEAD IN LOF CLOWNS IN GROUP SHOT. Hearse b/g From advance down from car.	27"	17:53:45
		MS CLOWN it falls OOF MS CLOWN it falls OOF " " MS CHIEF CLOWN		17:56:07 17:56:33 17:56:42 17:56:48 17:57:09
	1	ACE/MAGS/DEADBEAT standing behind robot head they crouch behind it. DEADBEAT EXITS ROF ends on 2S ACE/MAGS Dialogue B - end.	55"	18:03:00
	2	After F/s N/G Robots mouth	50"	18:05:28
	3	A/B - good	43"	18:07:17

"DOCTOR WHO" 7J
"Greatest Show"

RECORDING DATE 18/5/88
Session: p.m.

EPIISODE/SCENE NO. 4/30
CLEARING

SPOOL NO: HR41629/HR41628

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN	TIMECODE
		CS CONTROL UNIT	10"	18:08:38
	1	WS CLEARING AREA FROM INFRONT OF ROBOT HEAD. Dead Clowns in f/g. ACE/MAGS/DEADBEAT stand. DEADBEAT STANDS BY CHIEF CLOWN'S BODY. Z/I SLIGHTLY TO DEADBEAT. MAGS/ACE EXIT ROF.	18"	18:11:55
	2	A/B	16"	18:12:04

- 4/55 -

ROPE TRICK

(T3) 02:11:32

31. INT. THE ANCIENT CIRCUS.

S/BY
NARCISSUS
ON PLAYBACK
FOR GUIDANCE

26.

TIGHT SHOT ROPE
PULL OUT TO

1B

TO THE STRAINS OF THE
NARCISSUS MUSIC THE
DOCTOR CARRIES OUT HIS
ROPE TRICK.

LOOSE MS DOC

MS FATHER

02:09:03

(35)

02:10:13

(HE PAUSES AND LOOKS UP AT THE
GODS)DOCTOR: What no complaints?
No arguments? No thunderbolts?

26A / POSS C/I. MS FATHER

FATHER: No, Doctor.

26B / POSS C/I MS MOTHER

MOTHER: We're not concerned
that you're playing for time.

26C / POSS C/I MS FATHER

FATHER: We have a saying, Doctor.

27 / Resume MS Doc

1B

DOCTOR: Let me guess. (LOOKS
AT ROPE) If you give yourself
enough rope, you hang
yourself.(THE DOCTOR COMPLETES THE
ROPE TRICK.)

32. EXT. CLEARING. DUSK.

297.

H/A HEARSE F/G

/

(THE TRIO RUSH
TO THE HEARSE
AND GET IN.

DEADBEAT AT
THE WHEEL)

33. EXT. INSIDE THE HEARSE.

298. THROUGH HEARSE WINDOW

3S ACE/MAGS
- TO BACK SEAT
DEADBEAT TO
DRIVING SEAT

/

DEADBEAT: (AS HE DRIVES) I only
hope we get there in time. The
Doctor's stronger than I ever was.
But he won't be able to hold out
on them for ever.

ACE: He'll have a good stab at it
though.

"DOCTOR WHO" 7J

"Greatest Show"

EPISODE/SCENE NO. 4/32 4/33

RECORDING DATE 18/5/88
Session p.m.

SPOOL NOS: HR41628

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
297 298	1	WS CLEARING AREA - Kingpin b/g Ace f/g car edge ACE RUNS TO CAR - she says "Kingpin" btm frame KINGPIN MLS BY DEAD CHIEF CLOWN RUNS TOWARDS HEARSE delivering line "I only hope we get there in time. HE GETS IN CAR. PAN L-R TO M3S KINGPING/ACE/MAGS seated in car <u>N/G - Vision & lights</u>	20"	18:19:30
	2	A/B - Good	20"	18:20:45

528 - 531

HR44445

(T2) 02:12:58

HR44446 (9)

CANDLE
SNAKE
RAIN

84. INT. ANCIENT CIRCUS

28. Loose MS Doc 1B

(THE DOCTOR IS HOLDING THE
PIECE OF ROPE)

29. Propic 3s. Gods 2D

FATHER: You are nearing the end
Doctor.

30. Loose MS Doc, 1B
Rope into pan.

DOCTOR: A piece of rope has
two ends Father Ragnarok.

THE DOCTOR PUTS THE ROPE INTO
THE PAN.

31. Distric 3s Gods. 2D

17"

(S32) + (S33)

RECORDING BREAK

CLEAR ROPE, SET FUEL & SNAKE

CAMERA 2 to B.

(T2) 02:18:21

32. On handkerchiefs, 1B
pull out
to MS Doc
hold action to
Snake out of pan.

THE DOCTOR PRODUCES CANDLE FROM
HANDKERCHIEF. HE LIGHTS IT AND
SETS LIGHT TO THE PAN.

HE PUTS ON THE LID AND WHEN HE
REMOVES IT, HE PRODUCES A SNAKE.

33. 3s Gods 2B

THE GODS SUMMON UP THE RAIN.

THUNDERBOLT INTO SKY

MOTHER: Feel the rain, Doctor.

FATHER: Feel the chill in your
bones.

(THE DOCTOR TURNS THE SNAKE INTO
HIS UMBRELLA)

DOCTOR: On the contrary, I'm just
warming up.

- 4/58 -

(9)

all (S34)

(T2) 02:16:56

(S34)

(T6) 02:16:22

34. Tight MS Doc + Snake 1B
Tight MS Doc + Umbrella
max

34A H/A 6/5 Doc + Umbrella 2B
rain falling

34B MS Doc + Umbrella 1B
rain falling

(T4) 03:07:02

DUB THUNDER
CUMBLE

(T2)

D/S DRAPES + KITES IN

T 05:14:02

(T1)

T 05:13:17

35. INT. CIRCUS VESTIBULE.

N/G
SLOWER
PAN TOO
BALL

THRO GAP IN DRAPES

234.

~~CU CRYSTAL BALL~~
PULSING/(DEADBEAT, MAGS AND
ACE ENTER THE VESTIBULE.VIS VX
PULSING
CRYSTAL BALL

235.

~~L/S VESTIBULE~~
~~FLAPPING POSTERS F/G~~/ THE BILLING WALLS
HEAVE AND SHAKE.
POSTERS, KITES AND
HANDBILLS MOVE IN
THE EERIE WIND.
THE CRYSTAL BALL
PULSES WITH LIGHT.WIND
MACHINE

236.

ENTER TO
TIGHT 3S
DEADBT/ACE/MAGS/ THE CAPTAIN'S BODY
IS UNSEEN BY THEM -
AND BY THE AUDIENCE -
IN THE SHADOWS.THEY STARE AT THEIR SURROUNDINGS.
HESITATE.
DEADBEAT TAKES THE LEAD)PAN R ~~AND~~ TO CRYSTAL
~~WIDEN LET THEM~~
~~GO~~DEADBEAT: Come on.PAN L.
HOLD ON CAPT'S
PITH HELMET(THEY MOVE THROUGH THE
VESTIBULE)

RECORDING PAUSE

- 4/60 -

ROPE HANGING IN

ESCAPOLOGY ACT

STRAIGHT JACKET

(T2)

35 GODS

03:03:22

03:02:27

(T2)

MS DOC

36. INT. THE ANCIENT CIRCUS.

35.

TIGHT SHOT FEET
PAN DOWNPAN DOWN TO
MUM DOC.

1B

(THE DOCTOR IS
ENVELOPED IN
ROPE AND SUSPENDED
BY HIS KNOTTED
SCARF IN THE
MIDST OF SOME
COMPLEX ESCAPOLOGY
ACT. (DETAILS
ACCORDING TO WHAT
IS SAFE AND PRACTICAL)
THE GODS SPEAK:)

~~TO~~ 35 GODS~~MCU DOC~~~~UPSIDE DOWN~~FATHER: Doctor!

35 GODS

THE DOCTOR: Yes?

36.

~~MS FATHER~~

35 GODS

2B

FATHER: You are trifling with us.

37.

LS DOC (TIGHTROPE)

1B

THE DOCTOR: (STILL SUSPENDED) ~~Sorry.~~ Really.
I thought I was entertaining you.

38.

35 GODS

2B

FATHER: You are very close to
destruction, Doctor. We want
something bigger, something better.

RECORDING BREAK

STRIKE RIG

STRAIGHT JACKET OFF

39.

MS DOC (ON FLOOR)

1B

THE DOCTOR FREES HIMSELF
EFFORTLESSLY.

DOCTOR: Do you now?

(540)

03:04:30

30"

25"

40.

MS FATHER
Z/I TO
CU FATHER

2B

HE STARES AT THE
FAMILY QUIZZICALLY.
THE FATHER RETURNS
HIS GAZE IN A
BATTLE OF WILLS)

(T3)

- 4/61 -

(T2)

(T1)

(64)

11:03:19.

11:02:47

11:02:03

Good

N/G
medallionN/G no
cut to
CU medallion

37. INT. THE CIRCUS RING.

151.

LS RING

HOLD TO TIGHT 3S
ACE/MAGS/DEADBT/ (ACE, DEADBEAT AND
MAGS STAND IN
EXACTLY THE SAME
POSITION IN
THE PSYCHIC CIRCUS
RING AS THE DOCTOR
STANDS IN THE
ANCIENT RING.BUT THERE IS
NO ONE THERE.THE PLACE IS
COMPLETELY
DESERTED AND
SILENT)ACE: The Doctor must be here
somewhere.

if so.

DEADBEAT: He maybe already in the
Dark Circus with the Gods. There's
only one way we can reach him.MAGS: The Stone Chamber.ACE: And your medallion./

152.

MCU MEDALLION

Z/I TO CU

dial from
"But we must
be careful"(DEADBEAT NODS,
FINGERING HIS
MEDALLION)F.A.P.
GLOWING
MEDALLIONDEADBEAT: But we must be careful.
They're bound to sense its
presence.(WE END ON THE
MEDALLION. IT IS
GLOWING SLIGHTLY)

(T3)

CU MEDALLION
Z/I to CU

11:05:05

- 61 -
22"

25"

(64)

- 4/62 -

FAP EYES GLOW

PUTTING HAT BACK ON

(S41)

(T3) 03:08:07
12"

38. INT. THE ANCIENT CIRCUS.

41.

38 GODS

2B'

(THE DAUGHTER GOD
SENSES SOMETHING
AND LEANS TO
ATTRACT HER
FATHER'S ATTENTION
WITH A WHISPER.

GIRL GOD
AND FATHER
GOD ALMOST
TOUCH HAND

2/I to
2s. hands.

(S42)

(T2) 03:13:34 13"

42.

MS DOC +
(HAT AND COAT)

1B'

THE FATHER GOD
MAKES A GESTURE.
POWER FLASHES FROM
HIS HAND. NOTICING
THIS, THE DOCTOR
CALLS OUT FROM THE
RING)

POST PROD
WORKSHOP
ELECTRICITY

~~DOCTOR PUTS JACKET ON & ROLLS
HAT DOWN~~ ~~FOOT TO HEAD.~~

THE DOCTOR: ~~Excuse me~~ - do I have
your full attention.

BREAK

Set FAP Lights

42A

MS Child
eyes Glow.

(S42A)

03:08:24

03:08:45

(THE CHILD GOD IS
CONCENTRATING HARD.
HER EYES ARE
GLOWING)

FAP
Glowing
eyes

- 4/63 -

D/S DRAPES OUT

CAPTAIN IN ZOMBIE M/UP

T1

05:14:26

39. INT. VESTIBULE.

233.

EMPTY VESTIBULE
HOLD TO
3S MAGS/ACE/DEADBT

/ (THE TRIO HAVE
REACHED THE EXIT
FROM THE VESTIBULE
THAT LEADS BACKSTAGE.

WIND
MACHINE

DEADBEAT STOPS FOR
A MOMENT)

DEADBEAT: You do realise they'll
do anything to stop us.

LET THEM GO

ACE: Let's go then.

CRANE DOWN
TO CAPTAIN F/G

(THE TRIO GO OFF
DOWN THE CORRIDORS.
THEY HAVE NOT
NOTICED THE CAPTAIN'S
BODY LYING COVERED
ON THE STRETCHER
WITH THE PITH HELMET
ON TOP OF IT.

A FLASH HITS
THE STRETCHER AND
THE BODY BENEATH
STARTS TO MOVE.
THE BLANKET IS
PUSHED ASIDE BY
A CADAVEROUS HAND.

THEN THE CAPTAIN
SITS UP ON THE
STRETCHER AND DONS
HIS PITH HELMET.

HE IS CLEARLY NOW
DEAD BUT RECOGNISABLE
NONE THE LESS. AND
GETTING UP)

HOLD TO
MS CAPTAIN

18"

RECORDING PAUSE

- 4/64 -

(In under 41A shot.)

(S43)

(T2) 03:14:20

18"

40. INT. THE ANCIENT CIRCUS.

43.

MS DOC.

~~H/A DOC~~~~GODS F/C~~2A /
great
abundance

THE DOCTOR: The climax of my act,
 Gods of Ragnarok, requires ~~from you~~
 something you do not possess in
 large quantities. I refer, of ~~that~~ ^{is}
 course, to imagination.

(HE REACHES OUT
 HIS HAND TOWARDS
 THE CIRCUS FLOOR)

RECORDING BREAK

(S44)

(T1)

03:15:10

5"

44.

O/S DOC'S ARM
& FLOOR

(FULLER'S EARTH BOX)

2B /

And it starts with a ~~tiny~~ ^{metal into hand)} piece of
 metal.

NOW DO SWORD + MEDALLION
 SHOT NUMBER 56

(A GLITTERING PIECE
 OF METAL SHOOTS
 FROM THE FLOOR.)

RECORDING BREAK

45.

MS DOC & METAL

O/S 45.

DOC f/g.

3 Gods b/g.

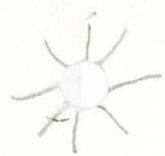
1B /

HE HOLDS IT UP
 IN HIS HAND)

(S45)

(T2) 03:14:59.

7"



HR044313

(2)

- 4/65 -

S1,2
+5 (T4)

01:13:08

(T1) N/G Cap MU

(T2) N/G Action
01:11:41

(T3) N/G medall
throw
01:12:19.

41. INT. STONE CORRIDOR AND CHAMBER.

1. _____ / (ACE, MAGS AND
PROFILE 3S DEADBEAT RUSH
DEAD/MAGS/ACE TO THE WELL) /
2. _____ /
DEEP 3S
DEAD(f/g)/MAGS/ACE ACE: Go for it, Kingpin!
at edge of well

(HE TAKES OFF THE
MEDALLION AND
MOVES TOWARDS
THE WELL. BUT
HE STARTS TO
TREMBLE AND
HESITATE)

PAN L WITH
MEDALLION

SEE CAPTAIN b/g
(S3) DB falls OOF. MAGS: Kingpin, please -

3. _____ ACE: One of us had better try ... 01:18:17
CU ARM IN BACK

4. _____ (A FIGURE MOVES
OUT OF
THE SHADOWS.
DEADBEAT IS
KNOCKED TO THE
GROUND) MEDALLION THROWN
5. _____ IN AIR. CAUGHT BY CAPTAIN./
CU MEDALLION IN AIR
CAUGHT BY CAPTAIN

2S CAP/DEAD CAPTAIN: Perhaps I might relieve you
of that.

LET DEAD FALL OUT
(S6) (T2) (S6) (T1)
01:14:07 01:13:42

6. _____
2S MAGS/ACE

- 65 -

(2)

T2

T1

T4

3

- 4/66 -

P/u for T4

7.

MS CAPTAIN

MAGS: (GULPING) Captain! I thought
you were dead./

no Mags
line

CAPTAIN: I am, my dear, I am. MCU CAP.

(HE SMILES AS
ONLY A ZOMBIE CAN)

20"

10"

R E C O R D I N G P A U S E

3

- 4/67 -

(T3)

04:02:31

(S46)

(S48)

(S49)

42. INT. ANCIENT CIRCUS:

46.

MS DOC & METAL

1B

(THE DOCTOR
HOLDS HIS PIECE
OF METAL)RECORDING BREAKTHE DOCTOR: This piece of metal was
once part of a sword. And that sword
~~once~~ belonged to a gladiator.

47.

LOCKED OFF AGAINST WHITE DRAPES
METAL SPINNING IN THE AIR
MIX TO
SWORD SPINNING IN
THE AIR

2C OR 1B

(THROWS METAL
INTO AIR.
COMES DOWN
AS SWORD)"WHITE OUT"
SCREEN
WORKSHOP
SLO MO WKSHOP

48.

MS DOC CATCHING SWORD

1B

49.

DEEP 4S DOC & GODS
(FAV GODS)
& SWORD

2B

DOCTOR: A gladiator who
fought and died in this
ring to entertain you.

(S47)

cam 2

metal 05:01:29

HR 44448

sword 05:02:06
05:02:11.

(4)

* poss
use for
drop in
for 4/45

looks
away from cam
to floor.

(S8)
(T1) 01:24:57 - 4/68 -
01:25:08 look to Ace/Mags

43. INT. STONE CHAMBER.

8. MS DEAD on floor (S9) 01:14:39 (DEADBEAT IS DOUBLED OVER IN AGONY.)
9. 2S ACE/MAGS } Z/I for reaction
10. (S10) ACE AND MAGS STARE IN HORROR.
MS CAPTAIN
Z/I TO MEDALLION held in Cap's hand.
(T2) 01:21:33
alk
(T2) 01:22:54
THE CAPTAIN STANDS STARING AT THE MEDALLION IN THE PALM OF HIS HAND. IT HAS BEGUN TO GLOW WITH AN EERIE PULSATING RADIANCE)

N/G no glow

F.A.P.
lighting

(T1) N/G see glass.

RECORDING PAUSE

(4)

03 : HR44446
04 : HR44447

H/A behind gods.

14

- 4/69 -

FAP EYES GLOW

(550)

(T2) 04:04:55.

(T1)

(S53)

(S55)

04:03:11

fluff on last line. 44. INT. THE ANCIENT CIRCUS

50.

H/A 4S
(BEHIND GODS)

2A

(THE DOCTOR STANDS
ARM FOLDED, SWORD
IN HAND)

THE DOCTOR: I have fed you enough,
Gods of Ragnarok. You find what I
have ~~to eat~~ indigestible and so I
have taken myself off the menu.
La commedia e finita. / ~~Curtains~~

(S51+S52)

(T2) 03:10:00

(T2)

03:10:30

(THE GODS STARE
DOWN ANGRILY)

51

35 GODS

~~MS FATHER~~

2B

FATHER: We command you.

FAP EYE GLOWS

52

~~MS MOTHER~~

2B

MOTHER: You cannot stop.

FAP EYES GLOW

53.

MS DOC

1B

THE DOCTOR: ~~Sorry. I just have~~

I already have

54.

MS FATHER
Z/I TO MCU

2B

FATHER: Then you will die.

FAP Eyes Glow

55.

MS DOC
PAN DOWN
WITH SWORD

1B

THE DOCTOR: Maybe not. It's all a
question of timing, you see.

DOCTOR POINTS SWORD DOWNWARDS.

alt (S11)
TIGHTER.

(T4)
01:27:53.

* Extra shot

MS CAP holding medallion

01:28:18 (grin)

01:28:31 (no grin)

(S11)
(T1) 01:25:54.

45. INT. THE STONE CHAMBER.

11. / (THE CAPTAIN
PROFILE 2S ACE/MAGS STANDING HOLDING
THE GLOWING
MEDALLION.
PAN L WITH ACE TO
2S ACE/CAP
SUDDENLY ACE AND
MAGS MOVE APART,
SEE MAG'S FOOT ONE TO EITHER SIDE
into frame OF THE CAPTAIN)

ACE: Oy! Sarcophagus Face!

(S11A)
01:25:43.

11A
CS MEDAL/KICK.

(THE CAPTAIN LOOKS
AT HER. INSTANTLY
MAGS STOPS IN
CLOSE AND EXECUTES
A SMOOTH BALLETIC
KICK. /

12. H/A WELL

MEDALLION DOWN TO
EYE (Post Prod)

(T1) N/G light
20:01:09.

(S12) (T2) 20:02:11.

Ace/Mags edge
frame.

THE GLOWING
MEDALLION GOES
SAILING OUT OF
THE CAPTAIN'S HAND
AND VANISHES DOWN
THE WELL.

THEY ALL STARE
IN ASTONISHMENT
AND THEN RUSH
TO THE WELL AND
STARE DOWN.

THE MEDALLION WHIRLS
IN THE VORTEX.
THE CAPTAIN GIVES
A CRY OF DESPAIR)

HR044314.

* CLEAN ON
WELL.

20:01:45

DB looks to
well 01:25:08.

RECORDING PAUSE

03: HR44446
04 HR44447

15

- 4/71 -

S/BY FAP FOR
GLOWING EYES

LARGE WIND MACHINE

FULLERS EARTH PIT

03:16:57.

(med dropped then
covered with fuller's earth)

(S56) (T5)

(T6) 03:18:07

46. INT. THE ANCIENT CIRCUS.

56.

O/S DOC'S ARM
& SWORD
(REVERSE TAPE)

FULLER'S EARTH BOX

BREAK

(THE MEDALLION FLASHES INTO EXISTENCE
AND MATERIALISES DANGLING
BY ITS CHAIN FROM
THE DOCTOR'S SWORD. (S57)

57.

MS DOC SWORD INTO FRAME

THE FAMILY OF
GODS SEND OUT
DEATH RAYS. (T2) 04:06:36

MS GODS (PAINT ON RAYS)
FAP EYES GLOW

59.

MS DOC & SWORD (MEDALLION)

THE DOCTOR RAISES
THE MEDALLION.

Z/I TO
TIGHT SHOT MEDALLION
IT GLOWS
(PAINT ON RAYS)

THE COMPLETED EYE
IS REVEALED GLOWING.

FAP. MEDALLION
GLOWS

THE RAYS SENT BY
THE FAMILY ARE
DEFLECTED BY IT
AND FOCUSSED BACK
ON TO THE GODS
THEMSELVES.

FAP
GLOWING

60.

38 GODS
(SHAKE) PAINT ON RAYS

AS THE RAYS HIT
THEM THE FAMILY
START TO TOTTER.

FAP EYES GLOW

AMPLIFIED, DISTORTED
GROANS OF RAGE.

61.

MS DOC & SWORD

THE DOCTOR CONTINUES
RESOLUTELY TO HOLD
THE EYE UP.

WIND MACHINE

62.

38 GODS
(SHAKE)

FAP EYES GLOW

- 71 -

15

(T4) - 4/72 -

20:05:09.

MATRESSESS FOR CAPTAIN TO FALL
ONTO

D/S FLAT IN

47. INT. STONE CHAMBER.

13.

L/A 3S MAGS/DEAD/ACE

/ (THE WHOLE ROOM
APPEARS TO SHAKE)

POST PROD
SHAKE FX

CRANE UP TO
O/S 4S FAV CAP

DEADBEAT: Quick!

TIGHTEN TO
O/S 3S
DEAD/CAP/ACE

(THE TRIO START
TO RUN FROM THE
CHAMBER.

LET CAP GO L

THE CAPTAIN BLOCKS
THE WAY, HIS FACE
QUIVERING WITH
THE EXERTION)

ENDS ON MS
DEADBEAT.

(T2)

20:09:38

14.

3S ACE/DEAD/MAGS.

LET THEM GO R

(HE COLLAPSES & FALLS
DOWN WELL)

HOLD ON MAGS
LET HER GO R

THEY RUSH PAST
HIM FROM THE
SHAKING ROOM)

12"

29"

RECORDING PAUSE

(T2)
05:17:58

(T1)
05:16:46

N/G CRYSTAL

48. INT. VESTIBULE.

237.

VESTIBULE & CARAVAN
~~HOLD TO~~ 3S

ACE/MAGS/DEADBT
~~GRAB L~~

~~GRAB I~~

TIGHTEN TO
MCU CRYSTAL
BALL

/ (THE VESTIBULE
~~IS IN FLAMES~~ WINDS
HOWL THROUGH IT.
~~KITES AND POSTERS~~
~~BURN.~~

THE TRIO RUSH
BACK INTO THE
VESTIBULE FROM
THE CORRIDOR AND
TOWARDS THE ENTRANCE.

THEY PASS THE
CRYSTAL BALL)

ACE: (POINTING) Look!

DEADBEAT: Get down.

(THEY CROUCH DOWN BEHIND THE
TICKET BOOTH. ~~THE CRYSTAL~~
~~BALL CHANGES COLOUR~~
APPARENTLY FILLING WITH SMIOKE.

IT EXPLODES.)

DEADBEAT: Quick

VIS FX
EXPLODE
CRYSTAL
BALL

15"

RECORDING PAUSE

4/49

04: HR44447

05: HR44448 cam 1

05: HR44449 cam 2.

(T2) 04:11:30

✓ S63
✓ S63D
✓ S63G.

S63A

35 from before

S63B

02:07:24

S63C.

✓ S63E
cam 1 rec.

04:12:16. ✓

✓ S63F
✓ S63J
cam 1 + 2 rec.

04:12:50

✓ cam 1 W wall
cam 2 wall + Doc
thru frame

✓ S63H
cam 1 + 2 rec

04:13:39

✓ cam 1 35 Gods
cam 2 35 Gods.

S63M
S63N.
cam 1 + 2 rec

04:16:45

✓ cam 1 back shot
cam 2 frontal shot

S63P
S63Q
cam 1 + 2 rec.

04:17:49

✓ cam 1 WS frontal
columns collapse

cam 2 W side
shot

04:44:44 : 40
05:00:00 : 20
05:00:00 : 20

P.4/4

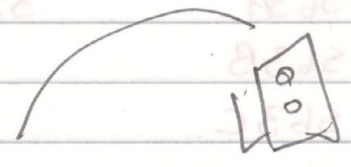
05:11:30 cam 1 @ front wall
cam 2 side view

63L
cam 1 + cam 2

05:01:10

63R
cam 1

Model shot
05:02:50



SMOKE & RUBBING FROM WIND MACHINE

NB 2 CAMERAS - SPLIT RECORDING ON ALL SHOTS INVOLVING MOVING SCENERY. IE. WALLS FALLING ETC

49. INT. THE ANCIENT CIRCUS.

~~63.~~ ~~AS DIRECTED~~ 2A
H/A DOC + SWORD.
Chint of Gods fig.
WIND & SMOKE
~~63A~~ MS MOM, GOD ~~TRON~~ 2B
~~63B~~ MS ~~TRON~~ GIRL GOD 2B
~~63C~~ MS DAD GOD. 2B
~~63D~~ MS DOC + SWORD (He looks to cracking wall) 1B
~~63E~~ CU cracking wall + gasses
~~63F~~ Profile MS DOC + cracking wall.
~~63G~~ MS DOC + SWORD (he throws sword)
~~63H~~ 3S GODS DUMMIES SWORD + MEDALLION HAND
VIS FX EXPLOSION BEHIND GODS
THEY TOTTER
~~63J~~ PROFILE MS DOC
PAN R WITH HIM. LET HIM GO R
HOLD ON STONE WALL IT FALLS R-L.

(THE WIND FORCES HAVE STARTED TO GROW IN THE AREA AROUND THE GODS' RAISED THRONE.
PAINT ON RAYS IN WORKSHOP

THE DOCTOR STILL HOLDING THE EYE LOOKS ON IMPASSIVELY.

THE PRESSURES BUILD UP.

THE DOCTOR FINALLY TAKES THE MEDALLION AND THROWS IT AS FAR AS HE CAN INTO THE GOD'S SEATING AREA.

THEN AT LAST HE TURNS TO LEAVE, WALKING CALMLY THROUGH THE CHAOS)

- ① 63K CU FLOOR CRACKING + GASSES.
- ② 63L LS WALLS FALL + GASSES (FIG RUBBING FALLS)
- ③ 63M 3S GODS FALL THROUGH HOLE. (RUBBLE UP THROUGH HOLE)
- ④ 63N PROFILE 3S GODS FALL THROUGH HOLE. (RUBBLE UP THROUGH HOLE)
- ⑤ 63P CU COLUMNS FALLING R-L.
- ⑥ 63Q LS COLUMNS FALLING R-L
- 63R Model shot (mat in)

REAL VESTIBULE

50. EXT. THE CIRCUS SITE. DUSK.

150.

MLS DOCTOR THROUGH
ENTRANCE

/
(THE CIRCUS TENT
IN FLAMES WITH
FIREWORK-LIKE
EXPLOSIONS COMING
FROM IT)

FX EXPLOSION
FROM WITHIN

"DOCTOR WHO" 7J

"Greatest Show"

RECORDING DATE 18/5/88
Session p.m.

EPISODE/SCENE NO. 4/50
CIRCUS/VESTIBULE

SPOOL NOS: HR41626

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
150.	1	MLS DOCTOR THROUGH VESTIBULE. Explosion! Exits ROF No dialogue	10"	17:21:06

51. EXT. COUNTRY LANE. DUSK.

79. _____ / (THE STALLSLADY
LS HORSE & CART IS PULLING HER
CART ALONG LOADED
WITH VEGETABLES.

80. _____ / SHE STOPS AND
MS STALLSLADY HEARS IN THE
DISTANCE THE
EXPLOSIONS)

A STALLSLADY: (SHAKING HER HEAD) It's
what I've always said. No consideration
for those of us ~~who have to~~ live here.
that

(SHE WHEELS HER
CART ALONG)

"DOCTOR WHO" 7J

"Greatest Show"

EPISODE/SCENE NO. 4/51
COUNTRY LANE

RECORDING DATE 15/5/88
Session p.m.

SPOOL NOS: HR35065

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
79.	1	LS HORSE & CART. WALKS TOWARDS CAMERA.	12"	17:38:06
	2	A/B - DIALOGUE "It's what I've always said...."	30"	17:40:31
80.	1	MS STALLSLADY - dialogue "It's what I've always said...." EXITS ROF	16"	17:48:16
	2	A/B - BETTER	17"	17:50:08

4/52 CIRCUS SITE
REVISED VERSION

CS TENT

3S M/D/A Doc

158.

enters to 4S

A

DEADBEAT: You defeated them, Doctor.
This is where it ends.

AS DIRECTED

B

THE DOCTOR: No, Kingpin. This is
where it begins.

(HE WALKS OVER TO JOIN
ACE AND MAGS WATCHING
THE DESTRUCTION OF
THE BIG TOP)

C

THE DOCTOR: Enjoying the show, Ace?

(ACE TURNS TO DOCTOR)

D

ACE: Yeah. (Softly) It was your show
all along, wasn't it?

M2S D/A

(THE DOCTOR JUST SMILES)

E

MAGS: The Captain really is finished
this time, isn't he?

M2S DOC

F

THE DOCTOR: Yes. But you're just about
to start.

MS MAGS

G

~~MAGS: What do you mean?~~

(DEADBEAT JOINS THEM)

Doctor

H

DEADBEAT: I've been thinking, ~~Doctor~~.
~~A beginning ...~~

DB enters R/F to
M2S M/DB

I

THE DOCTOR: And what better way for a
circus to begin than with a wonderful
new act?

J ACE: Yeah! Weird and wonderful. Nice one, Professor. (TO MAGS) You'll knock the punters dead.

K MAGS: That's just what I'm afraid of. What if I can't control it?

L THE DOCTOR: You can, Mags. You already have.

M2S M/DB

M DEADBEAT: What about it, Doctor? You and Ace. Join the new Psychic Circus. Travel the galaxy with us.

M44 DOC

N THE DOCTOR: Thank you, Kingpin. But I'm afraid we have other galaxies to travel. And besides ...

(HE WALKS TO THE BROW
OF THE HILL AND STARES
DOWN AT THE WRECKAGE
OF THE BIG TOP)

O THE DOCTOR: I've always found circuses a little sinister.

"DOCTOR WHO" 7J

"Greatest Show"

EPISODE/SCENE NO. 4/52
CIRCUS

RECORDING DATE 18/5/88
Session p.m.

SPOOL NOS: HR41629/HR41628

SHOTS	TAKE	SHOT DESCRIPTION/NOTES	DURN.	TIMECODE
158	1	C3S MAGS/DEADBEAT/ACE MODEL IN B/G - it collapses. DOCTOR ENTERS ROF TO C4S MAGS/DEADBEAT/DOC/ACE Dialogue A-O DOC/ACE EXIT LOF ENDS M2S MAGS/DEADBEAT (CAMERA 1 - <u>HR4129</u>)	57"	18:48:39
	1	WILDTRACK - Deadbeat's line "You defeated them Doctor. This is where it ends".		18:50:40
	2	N/G noise GOOD		18:50:49
	1	CS MODEL TENT COLLAPSING (CAMERA 2 - <u>HR41628</u>) CS MODEL STILL STANDING (HR41628)		18:48:39 18:50:40
	1	MS MAGS Dialogue from C "Enjoying the show Ace" DEADBEAT ENTERS ROF TO C2S MAGS/DEADBEAT Dialogue to end. MAGS/DEADBEAT TURN TO WATCH DOC/ACE EXIT. (** don't see Doc/Ace exit) PICK-UP for Doc/Ace walk through. From: "I find circuses a little sinister" DOC/ACE WIPE FRONT OF FRAME (CAMERAS 1 & 2 <u>HR41628/HR41629</u>)	50"	18:53:09 18:54:09
	1	MCU DOCTOR Dialogue from "Enjoying the show Ace" to end EXITS ROF (HR41629)	42"	18:56:18
	1	MCU DOCTOR (alternative ending) Dialogue OOV "What about it Doctor" in vision Doc: "Thank you Kingpin" ENDING - NO EXIT. LOOKS TO MAGS/DEADBEAT THEN TO ACE. (HR41629)	20"	18:57:51

"Greatest Show"

SPOOL NOS: HR41629/HR41628

SPOOL NOS: HR41629/HR41628

[illegible]

My friends

	(1)	(2)	(3)	(4)	(5)
M/SUOT A. (4)	50 FPS	50 FPS * Low head as fishes	SMOTHER.		
(5)	50 FPS	SATS. * ✓			
AVE TO (6)	50 FPS	50 FPS ✓	50 FPS ✓		
M/SUOT (8)	50 FPS RAW	50 FPS ✓			
AVE TO (9)	THRU. EDGE BOX TALON - any ✓ 4 - 50 FPS 8 SECS. KAC.	SATELLITE 50 FPS			
M/SUOT (10)		MOVE INTO FRAME.	(5) ✓		
M/SUOT (11)	50 FPS 8 SECS * 2 SECS head.				
1 MUP + REMOVE SAT.					

C PROG LDLK231K/00 SP/TX SESS FR 19 OP LOC

VTOL CORE ENQUIRY - SPOOLS/ACCESSION NO. TODAY'S DATE 20/06/88

| SERIES : DR WHO |
| LDLK231K CORE : |

|=====|
| PC PC TITLES & VT DESCRIPTORS SPOOL ACC.NO. ST. RX DATE DUR. TECH|
|/00 |

	2ND UNIT RECORDING DUB	HR41621	HR41620	(D)	15/05/88	12.30	TVC	
	SEE LOG	//HR41627	HR41626	(D)	18/05/88	58.24	TVC	
	DISC.REC.	//HR41624	HR41625	(D)	18/05/88	88.00	TVC	
	DISC.REC.	//HR35073	HR35074	(D)	14/05/88	77.35	TVC	
	DISC.REC.	//HR35074	HR35073	(D)	14/05/88	76.00	TVC	
	DISC.REC.	//HR41625	HR41624	(D)	18/05/88	88.00	TVC	
	DUB OF HR35073		H124484	(M)	05/06/88	76.34	TVC	
	DISC. REC.		HR44277	(D)	06/06/88	19.00	TVC	
	DISC. REC.		HR44276	(D)	06/06/88	19.00	TVC	
	DISC. REC.		HR44273	(D)	06/06/88	19.00	TVC	
	DISC. REC.		HR44275	(D)	06/06/88	19.00	TVC	
	DISC. REC.		HR44274	(D)	06/06/88	19.00	TVC	
	DUB OF HR35074		H125503	(M)	05/06/88	77.37	TVC	
	DISC.REC.		HR44279	(D)	07/06/88		TVC	
	DISC.REC.		HR44278	(D)	07/06/88		TVC	
	DISC.REC.		HR44280	(D)	07/06/88		TVC	

=====MORE

NEXTFN

C

PROG LDLK231K/00

SP/TX

SESS

FR 52 OP LOC

VTOL

CORE ENQUIRY - SPOOLS/ACCESSION NO. TODAY'S DATE 20/06/88

1

SERIES

DR WHO

1

CORE

11

1

1

4

1

1

1

1

1

1

1

1

1

1

1

1

1

1

1

NEXTFN

C PROG LDLK231K/00 SP/TX SESS FR 52 OP LOC

VTOL CORE ENQUIRY - SPOOLS/ACCESSION NO. TODAY'S DATE 20/06/88

I SERIES : DR WHO I
I LDLK231K CORE : I

I PC PC TITLES & VT DESCRIPTORS SPOOL ACC.NO. ST. RX DATE DUR. TECH I
I/00 I

I	DISC. REC.		HR44324		(D)	09/06/88		TVC	I
I	DISC. REC.		HR44323		(D)	09/06/88		TVC	I
I	DISC. REC.		HR44307		(D)	09/06/88	3.00	TVC	I
I	DUB OF HR44308-9		H26945		(M)	10/06/88	42.22	TVC	I
I	DUB OF HR44310		H 061417		(M)	10/06/88	15.30	TVC	I
I	DISC REC		HR44312		(D)	10/06/88	13.00	TVC	I
I	DISC REC		HR44309		(D)	10/06/88		TVC	I
I	DISC REC		HR44311		(D)	10/06/88		TVC	I
I	DISC REC		HR44310		(D)	10/06/88		TVC	I
I	DISC REC		HR44308		(D)	10/06/88		TVC	I
I	ROLL 4		HR44316		(D)	15/06/88		TVC	I
I	ROLL 3		HR44315		(D)	15/06/88		TVC	I
I	ROLL 2		HR44314		(D)	15/06/88		TVC	I
I	ROLL 1		HR44313		(D)	15/06/88		TVC	I
I	DUBS OF HR44313/4/5/6		H76129		(D)	15/06/88	70.48	TVC	I
I	DISC. REC. REEL7		HR44319		(D)	16/06/88		TVC	I

=====MORE

NEXTFN

TITLES

TAPE N° (30') H117815

OPENINGS

PARTS

CLOSINGS

DAUKS: 08 18 23
GALAXY: 08 19 32
NEMESIS: 08 20 35
PATROL: 08 21 38

1	(CENTRE SCREEN)	08 22 36
2	"	08 22 56
3	"	08 23 16
4	"	08 23 36

1	(LOWER SCREEN)	08 23 57
2	"	08 24 18
3	"	08 24 39
4	"	08 25 00

DALEKS:

1	08 25 28
2	08 28 30
3	08 30 00
4	08 27 02

GALAXY

1	08 31 31
2	08 33 03
3	08 34 28
4	08 35 54

CASSETTE DUBBING

NOT COMPLETED

2 VHS's.

~~HR 41618~~

HR 41619 (few mins only not completed)

(2) CASS 2 from

HR 41624

HR 41625

HR 41626

HR 41627

HR 41628

HR 41629.

HR 41621.

DATE	Mix/CAM 1	Mix/CAM 2
SAT 14/5 pm	HR 35073.	HR 35074
SUN 15/5 am	— " —	— " —
SUN 15/5 pm	HR 35065	HR 41619
MON 16/5 am	— " —	— " —
MON 16/5 pm	HR 41622	HR 41623
TUES 17/5 am	— " —	— " —
TUES 17/5 pm	HR 41624	HR 41625
WED 18/5 am	— " —	— " —
WED 18/5 pm	HR 41626	HR 41627
— " —	HR 4162960'	HR 4162860'
		90'

SECOND UNIT RECORDINGS

ORIGINAL	HR 41620
TARRIFF DUB	HR 41621 60'



BBC tv
DOCTOR WHO

BRITISH BROADCASTING CORPORATION
TELEVISION CENTRE WOOD LANE LONDON W12 7RJ

TELEPHONE: 01-743 8000 TELEX: 265781
TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

Alan Wareing

7J

6th - 10th June : Elstree car park

Spool nos:-

Monday 6th

01 HRO 44 273

02 HRO 44 274

03 HRO 44 275

04 HRO 44 276

05 HRO 44 277

Backing spool: H111554

Tuesday 7th

06 HRO 44 278

07 HRO 44 279

08 HRO 44 280

09 HRO 44 281

Backing spool: H131061

Wednesday 8th

10 (HRO 44 282)*

11 HRO 44 283

12 HRO 44 284

13 HRO 44 321

14 HRO 44 322* → H85973

H124559

Thursday 9th

17 (HRO 44 305)

18 HRO 44 306

19 HRO 44 307

15 HRO 44 323

16 HRO 44 324

H120344

H131763

Friday 10th

22 HRO 44 310 - H061417

23 HRO 44 311 - H114983

20 HRO 44 308

21 HRO 44 309

H026945

01 HRO 44 312 - H114983

Wednesday 15th

01 HRO 44 313

20 = HRO 44 314

03 HRO 44 315

04 HRO 44 316

H76129

Thursday 16th

07 HRO 44 319

08 HRO 44 320

09 HRO 44 443

06 HRO 44 318

05 HRO 44 317

H107830

Model film

H109972

Saturday

01 HR44444

02 HR44445

03 HR44446

04 HR44447

* 05 HR44448 cam 1

* 05 HR44449 cam 2.

H130013.

H082898

call up for on
edit Mon

44
45
46
47

First edit

Musk do Tardis scenes + screen
+ collapsing ancient ring.

Paradise Towers

Ep 4 H103756.

EP 1 scene durations + timecodes into scenes.

10:00:00 Inbo ("Op Titles. 71 32 (47") H122083

10:00:47. Sc 1 "Ring 81 32 (45") 10:41:01

10:01:32 Sc "2 Tardis. 32 (16") 22:41:01

10:01:48 ("Model shot 2. (7") * need to put in full version.

10:01:55 ("Sc 4 Tardis (1'36") add. 7 secs
10:03:31 ("Sc 5 L/Base (30") need to put 25 Do/Ala shot back in.

10:04:01 ("Sc 6 Tardis (1'19") 81:01

10:05:20 ("Sc 7 BB/Fc. (1'01") 81:01

10:06:21 ("PE) Sc 8A 32 (36") 81:01

10:06:57 ("81) Sc 9 32 (42") 81:01

10:07:39 ("21) Sc 8B 32 (38") 81:01

10:08:17 ("22) Sc 10 32 (1'01") 10:55:01

10:09:18 ("20) Sc 11 32 (38") 10:55:01

10:09:56 ("26) Sc 12 32 (05") 10:55:01

10:10:01 ("21) Sc 13 32 (17") 10:55:01

10:10:18 ("21) 48 Sc 15 32 (2'41") 10:55:01

10:12:59 ("28) 32 Sc 16 32 (17") 10:55:01

10:13:16 ("74") sc 17 (45")

10:14:01 ("24") sc 18 (54")

10:14:55 ("16") sc 19 (54")

10:15:49 ("7") sc 20 (4")

10:15:53 ("13") sc 21 (10")

10:18:03 ("30") sc 22 (10")

10:18:13 ("11") sc 24 (21")

10:18:34 ("1") sc 25 (24")

10:18:58 ("15") sc 26 (39")

10:19:37 ("4") sc 28 (18")

10:19:55 ("55") sc 29 (16")

10:20:11 ("10") sc 30 (55")

10:21:06 ("85") sc 31 (06")

10:21:12 ("10") sc 32 (48")

10:22:00 ("5") sc 35 (45")

10:22:45 ("44") sc 34 (1'21")

10:24:06 ("4") sc 36 (12")

SpK to Hugh
about smoke
on Acc/DB
BC explosions.

Ep 1

10:24:18 SC 37 (28")

10:24:46 sc 38 (26")

10:25:12 sc 39 (15")

10:25:27 SC 40 (16")

10:25:43 sc 41 (8")

10:25:51 Sc 42/43/44 (24")

10:26:15 sec 45 (13")

10 : 26 : 28 se 46 (4")

10:26:32 sc 47 (10")

10:26:42 sec 48 (7")

10 : 26 : 49 sc 49.

10:27:58 Plus: End credits. (wrong version.)

↓

Plus $10:28:10$
 $7''$ (for extra ^{durn of} model shot)

TOTAL: 10 : 28 : 17.

$$\begin{array}{r} 24'46. \\ 15 \\ \hline 31 \end{array}$$